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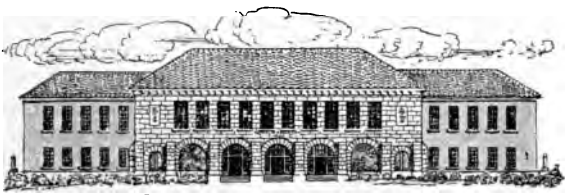

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ENGLISH COMPOSITION IN THEORY AND PRACTICE

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ENGLISH COMPOSITION IN THEORY AND PRACTICE

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NEW AND REVISED EDITION

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PREFACE

THE purpose of the authors of this volume has been to combine, in one book, a set of directions for good writing, based upon sound principles and written, primarily, for the student, with a varied and extensive collection of examples drawn from *all* the forms of discourse, and inclusive of both brief excerpts and complete essays, arguments, and stories. We have added supplementary material in the several Appendices, and a selected list of books, which may be used with this manual, or consulted for parallel discussions of the topics here taken up. Exposition, Argument, Description, and Narrative present differing problems in the teaching of English Composition, and vary in their degree of usefulness with the individual, the course, and the institution. We have endeavored to give to each the proportionate space and the kind of treatment which the average student requires. The whole composition, the paragraph, the sentence, and the word have been discussed in their relation to Exposition, because, for the average student, it is the power to explain clearly which is of primary importance. Thus Exposition has been given a predominant space. The chapter on the Sentence goes into minute detail because the average student, at present, does not understand the structure of the sentence; the chapter on Narrative deals with constructive problems mainly, because it is in learning to construct a story that he can best make Narrative increase his powers of expression; the chapter on Description includes literary and esthetic problems, because one variety of Description can only thus be taught. An order of succession for these various topics has been chosen after experiment with many classes. Nevertheless, except that Exposition must come first, the teacher will find that the plan of this book permits any arrangement of subjects which his own experience may have led him to desire. Acknowledgments of

the kindness of various publishers will be found in the footnotes to many selections. Our indebtedness to the authorities in rhetorical theory is too extensive for specific reference. The bibliography in Appendix X is but a partial confession of obligations to earlier workers in the field.

The chapter on the Sentence in this book is the work of Mr. May and Mr. Wright; the chapters on Argument, on Exposition, and the Whole Composition have been prepared by Professor Pierce; those on Simple Narrative, the Story, and the Paragraph by Professor Canby; those on Description and the Word by Professor MacCracken. All the authors, however, have united in the criticism, in the elaboration, and in the revision of every part of the volume.

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INTRODUCTION

To write well is to put one's mind in communication with the minds of others. To write well is to solve a triple problem, and a successful solution will depend upon how far one masters the three branches of this problem, straight thinking, adequate expression, and good form.

Straight thinking is probably the most important of all; certainly it must come first. You must know what you wish to say and what you wish to accomplish by saying it before you put pen to paper, or you will seldom write well. Carlyle, who knew how to write well even if he did not always do so, once said, "As for good composition, it is mainly the result of good thinking, and improves with that, if careful observation as you read attends it." Schopenhauer, the German philosopher, puts this truth even more forcibly in his essay on authorship and style: "Obscurity and vagueness of expression are at all times and everywhere a very bad sign. In ninety-nine cases out of a hundred they arise from vagueness of thought. . . . When a right thought springs up in the mind, it strives after clearness of expression, and it soon attains it, for clear thought easily finds its appropriate expression. A man who is capable of thinking can express himself at all times in clear, comprehensible, and unambiguous words. Those writers who construct difficult, obscure, involved, and ambiguous phrases most certainly do not rightly know what it is they wish to say; they have only a dull consciousness of it, which is still struggling to put itself into thought."

Adequate expression is the next step in composition, and it is adequate expression chiefly which a book like this one is designed to teach. The "mute, inglorious Milton" of Gray's *Elegy* was presumably a man who had thought, but had not learned to express himself. The theory of expression is simple. The difficulty lies in the application of this theory to thoughts, ideas,

feelings, which are weighty enough to be worth writing about. It is quite true that any hard worker could learn adequate expression for himself, since the principles which govern it are, after all, only those which logical thought and common sense would be sure to develop. It is also true that one can learn shorthand, Latin, painting, or civil engineering without a teacher, even without a textbook, but we are well aware that such a method is wasteful of time, and therefore inefficient. The chapters which follow constitute a set of directions and a selection of models for Exposition, Argument, Description, and Narrative, which, if properly used, should save time in learning to write.

Good form in writing is like good form in dress. It is bad form to wear a flannel shirt with a dress coat, or a white lawn tie with a sack suit. It is quite as bad form to punctuate badly, to misspell, or to make mistakes in grammar, even if the clearness of your writing is not thereby seriously impaired. Actually, of course, misspelling, grammatical errors, and bad punctuation do usually affect clearness, sometimes utterly changing the sense. But, from either point of view, they are fatal to good writing. Such remainders of illiteracy, for no gentler name can be applied, should have disappeared before the writer has reached the age when he must know how to express difficult and comprehensive thoughts. For various reasons this Utopian condition does not yet exist. Therefore, we have included in the Appendix practical advice for those who need it, in sections upon punctuation and spelling, and upon the use of words, sections which those who require them should study in the beginning, in the middle, and at the end of any course in English Composition.

The perfect bloom of good writing is style. But "unto him who hath shall be given." However essential it may be for the literary man, a style is not the most important thing for the average writer. Think clearly, express your thoughts in the most effective manner, be sure that your book, your article, your report, or your theme is given the good form which it deserves. When you can do all this, and not before, you can begin to think of style.

ENGLISH COMPOSITION IN THEORY AND PRACTICE

ENGLISH COMPOSITION IN THEORY AND PRACTICE

PART I

EXPOSITION

CHAPTER I

NATURE AND PURPOSE OF EXPOSITION

ALL writing is usually divided into four great classes: Exposition, Argument, Narrative, and Description. We begin with Exposition and will discuss the others later. Exposition is the art of stating facts clearly, so that a reader will understand them. It may explain some knotty point, or it may set forth some very simple matter of which the reader had never heard before; but in either case its distinctive mark is this quality of clear statement of facts. Its aim is, not to tell an interesting story, not to create a vivid picture, not to argue its readers into doing this or that, — but merely to make them understand how matters are. If you should describe the appearance of an automobile as it rushed down the street, what you wrote would be Description. On the other hand, if you should describe the way in which the motor of such an automobile worked, your theme would be Exposition. In the first case you are simply giving a vivid picture of the machine as it looks to you; in the second you are explaining the actual facts about the machine.

Again, a comparison of any textbook, such as the one before you, for instance, with any novel, will illustrate at once the difference between Exposition and Narrative. The great aim of Exposition, as shown in such a textbook, is to be clear; that of Narrative, as illustrated by the novel, is to be interesting. The first has given the reader knowledge; the second has caused him pleasure.

Exposition is the most practical of all forms of writing. The power of clear expression is something required by every man in every walk of life. Not only is it necessary in lectures and magazine articles, but it is indispensable in reports and prospectuses, and helpful even in such everyday matters as explaining machinery to a green workman, or explaining one's plans to friends. Like most useful gifts, it is not born in the majority of men, but must be acquired by practice.

This quality in expository writing, this ability to make clear as crystal to another man just what you wish him to see, depends chiefly on the observance of three important principles of rhetoric. These principles are usually called Unity, Coherence, and Emphasis. A great deal of skill is sometimes required in applying them to particular subjects, but at bottom they are quite simple. Unity consists merely in "sticking to your subject," in having one thing to say and saying it without rambling off to other topics. Coherence means merely taking things up in a clear order; or, to use the words of the proverb, *not* "putting your cart before your horse." Emphasis is nothing more than making your reader see what things are important and what ones are merely side-issues. So commonplace do these directions sound that the student may think them not worth observing, or believe that he knows them already; but as a matter of fact, they contain the whole secret of clear expression, and not one undergraduate in ten follows them properly in his natural method of writing. Unity, Coherence, and Emphasis may be applied to the theme as a whole, to the separate paragraphs in the theme, or to the separate sentences in the paragraph. We cannot, however, do all this at once; consequently we will apply them to the whole theme first, and take up the paragraph and sentence later.

CHAPTER II

UNITY IN THE WHOLE COMPOSITION

WHEN a man prepares to write a theme, he should realize at the very beginning that he is trying to say something which his reader wishes to know. He must say it clearly, or his reader will not understand it; and he must say that, and that only, going right to the point, for his reader's time is precious and must not be wasted. In order to do this, even before he pens a single sentence he should have a definite idea in his own mind as to just what points he is going to make. In other words, he should write a theme as an engineer erects a bridge, planning it first and then building from his plan. The architect who constructs hastily according to a bad design may waste thousands of dollars; and the writer who develops a theme from a bad outline may waste hours of effort.

The essence of a good unified outline may be condensed into a single phrase: the subject, the whole subject, and nothing but the subject. It is worth while to enlarge at some length on the three parts of that phrase.

In the first place, a great deal depends on the right choice of a subject. Obviously the author should select one in which he is interested, for "out of the fullness of the heart the mouth speaketh." But, more than that, it should be a subject which is neither too large nor too small for an essay of the proposed length. In Furness's Variorum Edition of *Romeo and Juliet* there is a discussion by various scholars (wisely assigned by Furness to as obscure a nook as possible) that devotes nearly thirty large pages of fine print to the meaning of two words in Shakespeare ("runaway's eyes"). Here the subject is obviously too small for so long a discussion, which drags its attenuated thread through dreary pages of prolixity, nonsense, and repetition. On the other hand, Lord Macaulay, when a boy of seven, tried to cover all history from the Creation to the present day in a childish

treatise of some twenty-four written pages. One might as well try to photograph the continent of North America on a two-inch film and expect to get a clear and interesting picture. These are exceptional cases, but they represent the two poles of an extremely common danger. Young men seldom choose too small subjects; they are exceedingly prone to choose too large ones. As a result, like a baseball fielder trying to cover too much ground, they skip aimlessly hither and thither, accomplish nothing, and leave behind them a general impression of numberless errors, of futility and confusion. A general subject like "automobiles" is far too large for a theme of four or five hundred words. A small library could be filled from such a topic, with one volume on the history of automobiles, another on the "speed laws" of different states, a third on how to become a good chauffeur, a fourth on the advantages and disadvantages of different machines, and so on. A title, however, like "The Good Points of My New L—— Car" stands for something definite and limited enough to be developed in a short essay.

Having chosen a subject, you must next see that your plan covers the whole subject. Beginners, when their topic has been properly narrowed down, frequently complain that they cannot write on such a limited phase of the question. The reason is that they have not presented the whole subject, have not stated all the interesting and valuable facts that really were included under that heading. Here becomes apparent the usefulness of an outline. It serves as an inventory of the writer's mental resources, bringing to light material that he had overlooked.

Suppose, for example, that your theme is on Present Political Conditions in My Home Town. The following topics quickly suggest themselves: (1) the size of the town; (2) the party usually in power; (3) the political boss; (4) the influence of the liquor vote. Now remember that you are, supposedly at least, writing for a man who knows nothing about your town, who needs to be informed about details that have seemed a matter of course to you for years. Remember, also, that this man is supposed to be keenly interested in the subject and to have a practical use for every scrap of information that you can give him on home politics. You must assume these two points, be-

cause they will be almost invariably true of the men for whom you write in later life. Bearing this in mind, you make the following additions to your outline: (5) the increase in political corruption, and its causes; (6) the antiquated methods of voting at the polls; (7) the mismanagement of town funds; (8) the early history of the town; (9) the men famous in state and national politics who have gone out from this town; (10) the failure of the town officials to provide good roads; (11) the present agitation for reform. If any other points could be made for your particular home town, they should be carefully thought out and added. Thinking men can have no practical use for your work unless it covers its ground thoroughly and gives them a comprehensive grasp of the subject.

In the third place, your outline must touch on nothing but the subject. Your reader is a busy man, with keen interest in this one point, but with no spare time for anything else. What he wishes to know is the present state of politics in your town; and anything which does not add to his knowledge of such present conditions is a waste of his time and yours. More than that, it confuses him and distracts his attention. Bearing this in mind, cancel from your previous outline every item which, on careful analysis, does not belong there. Point (8) goes out, because the history of long past years has, in this particular case, no connection with present conditions. Point (9) goes out because these famous men no longer live in your town or take part in its politics. The other points remain because the omission of any one of them would leave a distinct gap in your reader's knowledge of present political conditions.

The outline is now finished, and the next step is to write the complete theme from it. As there were three cautions in regard to the outline, so there are also three concerning the process of writing out in full.

The first of these is that at the start you should avoid those perfunctory and hazy things called "introductions." There are cases, especially in argument, in which some kind of an introduction makes your start clearer for the reader; and whatever helps the reader to understand is good; but in most expository themes a preliminary paragraph serves no purpose and simply

violates Unity at the outset. You have something to tell and should begin telling it at once, taking up the first point of your outline in your opening sentence.

Once started, you should write one paragraph on each of your headings; and when this is done, the theme is finished. The matter of paragraphs will be taken up in detail later. In developing these headings, bear in mind our second caution, that not a single sentence should be allowed to ramble from the main topic of the theme. We have already canceled in our outline major subheads where they digressed from the main issue; we must now guard against every sentence or clause that digresses. Frequently a writer starts to explain one of the divisions in his outline, finds something else apparently connected with that, and a third something with the second, and so is gradually drawn away from his subject before he realizes it. For instance, in the theme already outlined, when taking up "the influence of the liquor vote," he might, if writing carelessly, expand that idea somewhat as follows: —

> Another powerful factor in recent elections has been the liquor vote. This includes nearly a third of the qualified voters, for Haddenville is one of the most rum-soaked towns in the state. *It was what I saw there which made me grow up such a rabid prohibitionist.* IN MY OPINION, DRINK HAS CAUSED MORE MISERY AMONG FAMILIES THROUGHOUT OUR COUNTRY THAN ALL OTHER EVILS COMBINED.

Here the first two sentences belong in the theme, the third has begun to ramble, and the fourth has forgotten all about political conditions in Haddenville and is preaching national prohibition. The only way to avoid digressions like this is to keep your main topic constantly before you, as bricklayers keep their plumb-lines, and allow no single thought to slip past it.

Our third and last caution is the most important of all. It is that from paragraph to paragraph as you write you should carefully bring out the Evidence of Unity. Unity consists in the fact that every subordinate detail is related to the central topic. Evidence of Unity is a different thing; it consists in *showing the reader that such a relation exists.* A paragraph may be made up of facts closely related to the whole theme and yet be so

blindly worded that no such relation is visible, and this part of the theme seems like an aimless digression. Such a paragraph obeys Unity, for its facts really belong in the theme; it violates Evidence of Unity, in that the reader may overlook the very connection which justifies its presence.

In the great massacre of Saint Bartholomew, the conspirators wore white bands around their left arms as marks of identification; those who neglected this precaution were taken for Protestants and killed. It was their own fault; however Catholic they might be at heart, they had omitted the characteristic sign, the *outward evidence* of their orthodoxy. In the same way, every paragraph should wear on its opening sentences some word or phrase which shows its connection with the central subject. Otherwise the reader may take it for a digression, and murder your meaning.

For instance, in the above-mentioned theme, suppose that the paragraph on roads were written like this: —

One result of our political mismanagement is seen in the fact that Haddenville has the worst roads of any town in the state. They are quagmires in spring and sand dunes in summer. Valuable farms are going to waste because the owners cannot afford to market their goods over impassable highways. *And this in spite of enormous sums paid to corrupt officials for roads we never get! Although we collected three thousand dollars for bridges last year,* we have not a single bridge which is safe for a heavy load. This is a shocking state of affairs, but it exists and must be faced.

Here the italicized phrases *show the connection* between *the facts stated* and *our main topic*, The Present Political Conditions in Haddenville. Consequently these italicized phrases contain the Evidence of Unity. If they were omitted, the passage would represent a mistake both frequent and exasperating. The whole paragraph, then, though really belonging in the theme, would strike nine readers out of ten as a pointless discussion on turnpikes in a theme dealing with politics. You must always remember that the people for whom you write are not mind readers; they cannot see what you thought; they can see only what you say.

This Evidence of Unity is very important as a practical matter; for men of brains, who would be too intelligent to be guilty of actual digressions, frequently write whole paragraphs that sound like digressions because the connection is not brought out. Of course one fault is just as bad as the other, for both seem the same to the reader; and the only value which a theme can have lies in the fact that it makes something clear to the man who reads it. One excellent method of insuring Evidence of Unity is to make every heading in your outline a complete sentence which shall contain the gist of your paragraph and at the same time refer to the main topic. Thus in the outline for a theme on Present Political Conditions in My Home Town, points (6) and (7), according to this method, would read: (6) Another evidence OF THE POLITICAL STAGNATION IN THIS TOWN is found in *the antiquated methods of voting* used at the polls; (7) Something worse than stagnation, actual and deliberate cheating, is shown BY OUR POLITICIANS in their *mismanagement of the town funds*. Here the phrases in italics point ahead to the substance of the paragraph, while the phrases in capitals point back to the central topic.

Now if you are certain that everything in your theme belongs there and that the reader can see why it belongs there, you have fulfilled the requirements of Unity for the theme as a whole and are ready to consider Coherence and Emphasis. Before taking these up, however, it will be well to examine the following extracts which illustrate the value both of having Unity and of showing it.

AT THE END OF THE LINE[1]

EDMUND KEMPER BROADUS

I

There has always been a seductive magic to me in the railway track. As a child I would follow those long, remotely converging lines of steel, in the hope of finding at last the meeting point of the infinitely elongated V; and the fact that not even my occa-

[1] From the *Atlantic Monthly*. Used by the kind permission of the author and of the editors of the *Atlantic Monthly*.

sional rides on the train ever brought me to it, and that from the rear of an observation car the meeting point of the rails seemed somehow to have slipped in behind us without our passing over it, — this came to be classed with the end of the rainbow as a part of the natural magic of which the queer world seemed so full. And since I have grown to man's estate, the track has still lured me with its uncompromising directness in the face of the deviousness of nature, and with the sense of the indestructibility of the bond by which the unceasing steel links settlement and distant settlement together.

To my earlier, and in a sense to my later, experience, as well, the most impressive fact of the railroad line was that it never stopped. Seem to converge it might, but it never stopped. Dweller as I was, sometimes in small towns and sometimes in the country, the train seemed to thunder down that infinite parallel and pause for a moment beside the little station and the telegraph tower and the water tank, only to go on to infinity again. And this sense, as it were, of the both-way infinity of the line came to be not only its most impressive, but also its most characteristic and inalienable, quality.

And then suddenly, not long ago, all the old anchors of experience were lifted or broken, and the train bore me out of my familiar haunts, out of my native country, over the Canadian border, and ever westward and northward on and on to a point whither the insatiable adventure lust of man had pushed the frontier of civilization. And there the train stopped and I got out. In sooth, there was nothing else to do. It was the end of the line.

Only gradually did the full significance of this fact dawn upon me. At first, life was blurred with detail. I saw too much to see anything. But slowly, as the process of adjustment went on, it became clear that the key to the new life on which I had entered, the explanation of this sense of *difference*, which time and experience were proving powerless to alleviate, lay in the fact that we were all living and working and thinking and feeling at the end of the line. This realization came to me first through the perception that the arrival and the departure of trains was not an incident. It was an event. The old boyhood lure of the train

returned; but now it was not due to the dim consciousness of a both-way infinity, —

> Into this Universe and Why not knowing
> Nor Whence, like Water willy-nilly flowing,
> And out of it, as Wind along the Waste,
> I know not Whither, willy-nilly blowing.

Rather had I reached a spot where the line had at once its end and its beginning. . . .

It came to me out of these daily arrivals and departures, these events of the train which, however repeated, never lost their significance, that the key to this new life lay in the fact that it was at the end of the line. Everywhere in the day's work and in the day's play, at the desk, in the shop, in the counting-house, on the farm, one felt the underlying consciousness that routine, tradition, the treadmill of blind habit, lay back there in a country where the rails had already passed. Back there, life was an accomplished fact, a finished machine into which you must be content to fit as a cog into its groove. But here life was in the making, still to be hammered into shape and use. And you were not merely a cog. Instead, you wielded the hammer. And so you bared your arms with a thrill, and struck and struck, — blunderingly, it may be, fruitlessly sometimes it seemed, but with a perseverance and a strength born of the feeling that you were in at the making of life, and that, in the casting off of the old and the shaping of the new, you had found yourself.

II

But if the life lived here has a deeper significance, it is not wanting either in picturesque details; and these picturesque details, again, are implicit in the fact that here the railway ends. The magic of civilization which flows along these threads of steel has erected, with almost the abruptness of an Aladdin palace, a rich and thriving city. On one side of the mighty river which rolls down from the Rocky Mountains is rising a great structure of granite and marble, which will house the legislative activities of the province. On the other side of the river, the ground is

being broken for a splendid group of buildings, which will be the home of the Provincial University. Over the bridges which span the stream ply the trolley cars; the business streets are alive with commerce, and the residence sections of the twin cities blossom with well-built dwellings. Law and order, wisdom and culture, industry and finance, — these are the products of civilization, these are the result of the magic which flows along the lines of steel.

But cheek-by-jowl with these evidences of a highly developed life are evidences of the primitive world, on the edge of which we dwell. The developed life is here because the railroad comes here. The primitive life is here because the railroad stops here. The one has taken the other by surprise.

This juxtaposition of extremes, this sense of contrast, finds its most effective symbol in a long, low structure of whitewashed logs within a few rods of the great Parliament building. The rambling two-story log hut is the old Hudson's Bay Company fort. Twenty-odd years ago, it shared with other western posts the shock of Riel's Rebellion, and the bullets of even more recent Indian forays are still embedded in its walls. But now the high stockade which once surrounded it has been torn down, the old fort is tenantless, and, in the great Parliament building which is rising beside it, the quondam guardians of a frontier post are soon to be solving the legislative problems of a complex civilization.

There are other such material contrasts also: the wretched little shack wherein "school kept" a few years ago is only a ten-minutes' walk from the site of the Provincial University; the Edmonton City Club, with its elaborate building and all the appointments of club luxury, crowns a hill on the slope of which burrows a primitive dugout with its crude roof half-earthed in the hillside; and tents, the mushroom growth of a night, are interspersed on the residence streets with houses whose graceful proportions are a credit to the local architects. Some of the tents, too, are enriched with fine furnishings; while others, although the flimsy walls must bear the fifty-degrees-below of this far northern winter, lack even the bare necessaries of decent comfort. And, as if purposely to heighten the contrasts, a few

of these primitive dwellings display the "shingle" of a manicurist, or a *masseuse.*

Equally replete with contrasts is the passing throng on the streets. Englishmen, Scotchmen, Frenchmen, Americans, of cosmopolitan experience and of cosmopolitan garb, rub shoulders with the "silent, smoky Indian." Not infrequently, indeed, the contrast of costume is even more sharply drawn, when in the bitter winter the "tailor-made" man follows the example of his copper brother and dons the warm moccasin instead of the unyielding and unprotecting shoe of civilization. The trap drawn by the high-stepping hackney crowds the primitive ox-cart on the thoroughfares. Within the department stores, with their rich and varied equipment, the woman of unmistakable *ton* and social background shops side by side with the Indian squaw and the swarthy half-breed woman of the prairies. The Indian leaves his ox-cart to take his first ride on a trolley car; and the immigrant, bringing his numerous family into the same conveyance, shrewdly essays a "dicker" with the conductor for wholesale rates on his large consignment of passengers.

It was on the very trolley ride on which I witnessed this futile effort at striking a bargain that I saw an even more typical instance of the extremes which meet at the end of the line. A rough, unkempt, and — frankly — rather malodorous person, whose speech betrayed the recency of his transplanting from the central European "mother country," handed me an envelope and asked me to direct him to the address upon it. I recognized the address at once as the residence of a man of culture, whose daughter had just taken her degree at an eastern college. The immigrant, it appeared, had recently been appointed a "school trustee" of the district in which he lived. The daughter of the gentleman whose address was on the letter was in search of local experience as a public school teacher. She had answered an advertisement from this district; and in response this uncouth trustee had journeyed to the city to inspect the applicant. The young lady, I knew, was shy, refined, totally inexperienced in "roughing it." What an experience was in store for her! Difficult —but how salutary it might be for both parties to the compact!

III

It is such incidents as these that keep one constantly reminded of the fact that this is the end of the line. But far more stimulating to the imagination, if less a matter of every-day experience, are the occasional reminders that, beyond this point where the line ends, stretch the "silent places," the great, dim, mysterious *terra incognita* of the Farther North. Turn to the maps, even the most recent ones, of the Province of Alberta, and compare the wealth of detail concerning the country over which the steel stretches, with the meager information beyond the point where the steel ends. What a sense of unfathomed mystery, of unplumbed depths, of unmounted heights in this Northland! Less and less grow the records as your finger follows the broad band of the province northward. And when you reach its northern boundary, you find yourself on the edge of a country in which facts vanish altogether, and uncertainty wavers to an interrogation point.

Does it not give you a vivid sense of "the little done, the undone vast," to learn that our knowledge to-day of the great tract lying between Great Slave Lake (just north of Alberta) and Dubawnt Lake, far, far to the eastward, is gained from the recorded wanderings of an eighteenth-century explorer, Samuel Hearne, — his casual jottings, — and nothing else? And to be here at the end of the line is to be in some sense a sharer in this mystery, this lure of the unknown.

For here, as in the past, still come the swarthy trappers with their season's gleanings, every pelt an item in the record of hardship and adventure. *Pro pelle cutem* reads the stern motto on the coat of arms of the Hudson's Bay Company; and all the willingness of the hardy adventurer to barter comfort and safety, and life itself, for the priceless fur is suggested in that pregnant phrase. Here they come, these quiet heroes of the wild, here to the end of the line. And from here, too, set out the men who have hearkened to

> One everlasting Whisper, day and night repeated — so:
> "Something hidden. Go and find it. Go and look behind the Ranges —
> Something lost behind the Ranges. Lost and waiting for you. Go!"

And listening to the Everlasting Whisper, they go to explore the Unknown for the pure joy of discovery.

From here, too, go the mails for the remote posts and forts in the Farther North — to the nearer ones as often as every few weeks, but to the farther ones, only twice a year; and these goings, if they are a mere incident to the careless sojourner at the end of the line, are surely an epoch to him who can see in spirit the eager hearts in those distant lonely posts.

From here, too, in the feverish Klondike days which have passed into history, the gold-seekers outfitted and started on their long journey. The men who lived here then and saw them go will tell you laughingly of their misfit outfits which bitterly-won experience taught them so soon to cast aside — stories the humor of which lies very close to tears. There were many tragedies in those days; and indeed if the tragedies to-day are fewer, they are none the less terrible. Hunger and cold still dog the heels of him who dares the pitiless North; and Death waits ever by the trail.

But if life in the Farther North wears a grim face, it is not always untouched with humor. The pioneer has learned perforce the art of taking hardship gallantly. When the Provincial Legislature met in 1909, the member from the Far North came to Edmonton in a "caboose," and brought his family and his servant with him. The thermometer stood at fifty below for a part of the time during which their little house on runners was moving slowly through the snow toward the Provincial capital. It was a picnic under difficulties, but it was a picnic still. And though the member and his family lived in a hotel during the session, his wife rose to the occasion by entertaining her friends at afternoon tea in the "caboose." The M. P. P. and his family went serenely back again by the same conveyance when the session was over; and in the following summer, fate intervened again to save them from the commonplace; for the contest in which the member sought reëlection was delayed two weeks, because the official counter from Edmonton found the rivers unnavigable on account of ice, and had to walk the last one hundred and fifty miles to the Riding.

These are some of the contrasts and some of the elements that make life at the end of the line a spur to the imagination and a

healthful, heartening, stirring thing. It is good to be here, and it is especially good to be here now. For, while the life of this Far Northwest will never lose its zest and bigness, it will lose — as the indomitable industry of man pushes the railroad beyond and ever beyond — the unique charm that rests ever at the end of the line.

THE ART OF SEEING THINGS[1]

JOHN BURROUGHS

There is nothing in which people differ more than in their powers of observation. Some are only half alive to what is going on around them. Others, again, are keenly alive: their intelligence, their powers of recognition, are in full force in eye and ear at all times. They see and hear everything whether it directly concerns them or not. They never pass unseen a familiar face on the street; they are never oblivious of any interesting feature or sound or object in the earth or sky about them. Their power of attention is always on the alert, not by conscious effort, but by natural habit and disposition. Their perceptive faculties may be said to be always on duty. They turn to the outward world a more highly sensitized mind than other people. The things that pass before them are caught and individualized instantly. If they visit new countries, they see the characteristic features of the people and scenery at once. The impression is never blurred or confused. Their powers of observation suggest the sight and scent of wild animals; only, whereas it is fear that sharpens the one, it is love and curiosity that sharpens the other. The mother turkey with her brood sees the hawk when it is a mere speck against the sky; she is, in her solicitude for her young, thinking of hawks, and is on her guard against them. Fear makes keen her eye. The hunter does not see the hawk till his attention is thus called to it by the turkey, because his interests are not endangered; but he outsees the wild creatures of the plain and mountain, — the elk, the antelope, and the mountain sheep, —

[1] From *Leaf and Tendril*, by John Burroughs. Used by special arrangement with the publishers, Houghton Mifflin Company, Boston.

he makes it his business to look for them, and his eyes carry farther than do theirs.

We may see coarsely and vaguely, as most people do, noting only masses and unusual appearances, or we may see finely and discriminatingly, taking in the minute and the specific. In a collection of stuffed birds, the other day, I observed that a wood thrush was mounted as in the act of song, its open beak pointing straight to the zenith. The taxidermist had not seen truly. The thrush sings with its beak but slightly elevated. Who has not seen a red squirrel or a gray squirrel running up and down the trunk of a tree? But probably very few have noticed that the position of the hind feet is the reverse in the one case from what it is in the other. In descending they are extended to the rear, the toenails hooking to the bark, checking and controlling the fall. In most pictures the feet are shown well drawn up under the body in both cases.

People who discourse pleasantly and accurately about the birds and flowers and external nature generally are not invariably good observers. In their walks do they see anything they did not come out to see? Is there any spontaneous or unpremeditated seeing? Do they make discoveries? Any bird or creature may be hunted down, any nest discovered, if you lay siege to it; but to find what you are not looking for, to catch the shy winks and gestures on every side, to see all the byplay going on around you, missing no significant note or movement, penetrating every screen with your eyebeams — that is to be an observer; that is to have "an eye practiced like a blind man's touch," — a touch that can distinguish a white horse from a black — a detective eye that reads the faintest signs. When Thoreau was at Cape Cod, he noticed that the horses there had a certain muscle in their hips inordinately developed by reason of the insecure footing in the ever-yielding sand. Thoreau's vision at times fitted things closely. During some great fête in Paris, the Empress Eugénie and Queen Victoria were both present. A reporter noticed that when the royal personages came to sit down, Eugénie looked behind her before doing so, to see that the chair was really there, but Victoria seated herself without the backward glance, knowing there must be a seat ready; there always had been, and there always would

be, for her. The correspondent inferred that the incident showed the difference between born royalty and hastily made royalty. I wonder how many persons in that vast assembly made this observation; probably very few. It denoted a gift for seeing things.

If our powers of observation were quick and sure enough, no doubt we should see through most of the tricks of the sleight-of-hand man. He fools us because his hand is more dexterous than our eye. He captures our attention, and then commands us to see only what he wishes us to see.

In the field of natural history, things escape us because the actors are small, and the stage is very large and more or less veiled and obstructed. The movement is quick across a background that tends to conceal rather than expose it. In the printed page the white paper plays quite as important a part as the type and the ink; but the book of nature is on a different plan: the page rarely presents a contrast of black and white, or even black and brown, but only of similar tints, gray upon gray, green upon green, or drab upon brown.

By a close observer I do not mean a minute, cold-blooded specialist, —

> "a fingering slave,
> One who would peep and botanize
> Upon his mother's grave," —

but a man who looks closely and steadily at nature, and notes the individual features of tree and rock and field, and allows no subtile flavor of the night or day, of the place and the season, to escape him. His senses are so delicate that in his evening walk he feels the warm and the cool streaks in the air, his nose detects the most fugitive odors, his ears the most furtive sounds. As he stands musing in the April twilight, he hears that fine, elusive stir and rustle made by the angleworms reaching out from their holes for leaves and grasses; he hears the whistling wings of the woodcock as it goes swiftly by him in the dusk; he hears the call of the killdee come down out of the March sky; he hears far above him in the early morning the squeaking cackle of the arriving blackbirds pushing north; he hears the soft, prolonged, lulling call of the little owl in the cedars in the early spring twi-

light; he hears at night the roar of the distant waterfall, and the rumble of the train miles across the country when the air is "hollow"; before a storm he notes how distant objects stand out and are brought near on those brilliant days that we call "weather breeders." When the mercury is at zero or lower, he notes how the passing trains hiss and simmer as if the rails or wheels were red-hot. He reads the subtile signs of the weather. The stars at night forecast the coming day to him; the clouds at evening and at morning are a sign. He knows there is the wet-weather diathesis and the dry-weather diathesis, or, as Goethe said, water affirmative and water negative, and he interprets the symptoms accordingly. He is keenly alive to all outward impressions. When he descends from the hill in the autumn twilight, he notes the cooler air of the valley like a lake about him; he notes how, at other seasons, the cooler air at times settles down between the mountains like a vast body of water, as shown by the level line of the fog or the frost upon the trees.

The modern man looks at nature with an eye of sympathy and love where the earlier man looked with an eye of fear and superstition. Hence he sees more closely and accurately; science has made his eye steady and clear. To a hasty traveler through the land, the farms and country homes all seem much alike, but to the people born and reared there, what a difference! They have read the fine print that escapes the hurried eye and that is so full of meaning. Every horizon line, every curve in hill or valley, every tree and rock and spring run, every turn in the road and vista in the landscape, has its special features and makes its own impression.

Scott wrote in his journal: "Nothing is so tiresome as walking through some beautiful scene with a minute philosopher, a botanist, or a pebble-gatherer, who is eternally calling your attention from the grand features of the natural picture to look at grasses and chuckie-stanes." No doubt Scott's large, generous way of looking at things kindles the imagination and touches the sentiments more than does this minute way of the specialist. The nature that Scott gives us is like the air and the water that all may absorb, while what the specialist gives us is more like some particular element or substance that only the few can appro-

priate. But Scott had his specialties, too, the specialties of the sportsman; he was the first to see the hare's eyes as she sat in her form, and he knew the ways of grouse and pheasants and trout. The ideal observer turns the enthusiasm of the sportsman into the channels of natural history, and brings home a finer game than ever fell to shot or bullet. He, too, has an eye for the fox and the rabbit and the migrating water-fowl, but he sees them with loving and not with murderous eyes.

STAGE ILLUSION

CHARLES LAMB

A play is said to be well or ill acted, in proportion to the scenical illusion produced. Whether such illusions can in any case be perfect, is not the question. The nearest approach to it, we are told, is when the actor appears wholly unconscious of the presence of spectators. In tragedy — in all which is to affect the feelings — this undivided attention to his stage business seems indispensable. Yet it is, in fact, dispensed with every day by our cleverest tragedians; and while these references to an audience, in the shape of rant or sentiment, are not too frequent or palpable, a sufficient quantity of illusion for the purposes of dramatic interest may be said to be produced in spite of them. But, tragedy apart, it may be inquired whether, in certain characters in comedy, especially those which are a little extravagant, or which involve some notion repugnant to the moral sense, it is not a proof of the highest skill in the comedian when, without absolutely appealing to an audience, he keeps up a tacit understanding with them; and makes them, unconsciously to themselves, a party in the scene. The utmost nicety is required in the mode of doing this; but we speak only of the great artists in the profession.

The most mortifying infirmity in human nature, to feel in ourselves, or to contemplate in another, is, perhaps, cowardice. To see a coward *done to the life* upon a stage would produce anything but mirth. Yet we most of us remember Jack Bannister's

cowards. Could anything be more agreeable, more pleasant? We loved the rogues. How was this effected but by the exquisite art of the actor in a perpetual subinsinuation to us, the spectators, even in the extremity of the shaking fit, that he was not half such a coward as we took him for? We saw all the common symptoms of the malady upon him: the quivering lip, the cowering knees, the teeth chattering; and could have sworn "that man was frightened." But we forgot all the while — or kept it almost a secret to ourselves — that he never once lost his self-possession; that he let out by a thousand droll looks and gestures — meant at *us*, and not at all supposed to be visible to his fellows in the scene, that his confidence in his own resources had never once deserted him. Was this a genuine picture of a coward? or not rather a likeness, which the clever artist contrived to palm upon us instead of an original; while we secretly connived at the delusion for the purpose of greater pleasure, than a more genuine counterfeiting of the imbecility, helplessness, and utter self-desertion, which we know to be concomitants of cowardice in real life, could have given us?

Why are misers so hateful in the world, and so endurable on the stage, but because the skillful actor, by a sort of subreference, rather than direct appeal to us, disarms the character of a great deal of its odiousness, by seeming to engage *our* compassion for the insecure tenure by which he holds his money bags and parchments? By this subtle vent half of the hatefulness of the character — the self-closeness with which in real life it coils itself up from the sympathies of men — evaporates. The miser becomes sympathetic, *i.e.* is no genuine miser. Here again a diverting likeness is substituted for a very disagreeable reality.

Spleen, irritability — the pitiable infirmities of old men, which produce only pain to behold in the realities — counterfeited upon a stage, divert not altogether for the comic appendages to them, but in part from an inner conviction that they are *being acted* before us; that a likeness only is going on, and not the thing itself. They please by being done under the life, or beside it; not *to the life*. When Gattie acts an old man, is he angry indeed? or only a pleasant counterfeit, just enough of a likeness to recognize, without pressing upon us the uneasy sense of a reality?

Comedians, paradoxical as it may seem, may be too natural. It was the case with a late actor. Nothing could be more earnest or true than the manner of Mr. Emery; this told excellently in his Tyke, and characters of a tragic cast. But when he carried the same rigid exclusiveness of attention to the stage business, and willful blindness and oblivion of everything before the curtain into his comedy, it produced a harsh and dissonant effect. He was out of keeping with the rest of the *Personæ Dramatis*. There was as little link between him and them, as betwixt himself and the audience. He was a third estate, dry, repulsive, and unsocial to all. Individually considered, his execution was masterly. But comedy is not this unbending thing; for this reason, that the same degree of credibility is not required of it as to serious scenes. The degrees of credibility demanded to the two things may be illustrated by the different sort of truth which we expect when a man tells us a mournful or a merry story. If we suspect the former of falsehood in any one tittle, we reject it altogether. Our tears refuse to flow at a suspected imposition. But the teller of a mirthful tale has latitude allowed him. We are content with less than absolute truth. 'Tis the same with dramatic illusion. We confess we love in comedy to see an audience naturalized behind the scenes, taken into the interest of the drama, welcomed as by-standers, however. There is something ungracious in a comic actor holding himself aloof from all participation or concern with those who are come to be diverted by him. Macbeth must see the dagger, and no ear but his own be told of it; but an old fool in farce may think he *sees something*, and by conscious words and looks express it, as plainly as he can speak to pit, box, and gallery. When an impertinent in tragedy, as Osric, for instance, breaks in upon the serious passions of the scene, we approve of the contempt with which he is treated. But when the pleasant impertinent of comedy, in a piece purely meant to give delight, and raise mirth out of whimsical perplexities, worries the studious man with taking up his leisure, or making his house his home, the same sort of contempt expressed (however *natural*) would destroy the balance of delight in the spectators. To make the intrusion comic, the actor who plays the annoyed man must a little desert nature; he must, in short, be

thinking of the audience, and express only so much dissatisfaction and peevishness as is consistent with the pleasure of comedy. In other words, his perplexity must seem half put on. If he repel the intruder with the sober, set face of a man in earnest, and more especially if he deliver his expostulations in a tone which in the world must necessarily provoke a duel, his real-life manner will destroy the whimsical and purely dramatic existence of the other character (which to render it comic demands an antagonist comicality on the part of the character opposed to it), and convert what was meant for mirth, rather than belief, into a downright piece of impertinence indeed, which would raise no diversion in us, but rather stir pain, to see inflicted in earnest upon any unworthy person. A very judicious actor (in most of his parts) seems to have fallen into an error of this sort in his playing with Mr. Wrench in the farce of *Free and Easy*.

Many instances would be tedious; these may suffice to show that comic acting at least does not always demand from the performer that strict abstraction from all reference to an audience which is exacted of it; but that in some cases a sort of compromise may take place, and all the purposes of dramatic delight be attained by a judicious understanding, not too openly announced, between the ladies and gentlemen — on both sides of the curtain.

CHAPTER III

COHERENCE IN THE WHOLE COMPOSITION

LET us suppose that you are writing a theme explaining the general structure and working of a typical automobile. Since an author must always adapt himself to his audience, your method of handling the subject will depend a good deal on the person for whom you are writing. In real life you will seldom have use for articles explaining to a man what he already knows. If he knew, you would not need to tell him. Your actual writing in the practical work of life will consist in explaining things to people who wish to understand them but as yet do not, and who have turned to you for help. For this reason, the more ignorant you assume your imaginary reader, the better practice will you get. Let us assume, then, that you are writing the above theme for a missionary who has spent all his life in the South Sea Islands, a man of natural intelligence, but one who has never seen an automobile and is not familiar with up-to-date machinery.

You have already jotted down a number of headings, and, according to the principle of Unity, have crossed out such as do not belong there. We will assume that the resulting outline is something like this: —

1. The cooling system.
2. The ignition system.
3. The brakes and controlling levers.
4. The lubrication system.
5. The carbureter.
6. Transmission and differential.
7. The motor.
8. Tires and structure of wheels.
9. Outline of frame and location of main parts of machine.

Now nine paragraphs written in the above order might be fairly intelligible to a man who already understood machinery

as well as you do; but to a man ignorant of the whole subject and seeking to comprehend it by your aid such a theme would simply bring confusion worse confounded. You start with the cooling system. He cannot follow you, for he does not understand what needs cooling or why it is hot. The causes and dangers of the intense heat generated are explained under topic (7), which you have not touched on yet; and not until (7) has been explained can your reader see the point of (1). Next you take up the ignition system. The missionary does not know what the ignition system is for, nor can you enlighten him yet, for you must first explain topics (5) and (7), which do not come until the latter part of your theme. Not realizing that the purpose of the electric spark is to explode the vaporized gasoline, your reader might naturally assume that the whole mission of the ignition system was to furnish illumination for the headlights. In the same way, how can you explain intelligibly the working of the controlling levers before you have given even the dimmest idea of the nature and function of the parts which they control? Or how can you explain under (6) the way in which the transmission passes the power from the motor to the rear axle before you have shown in (9) the relative location of these parts and the distance between them? Moreover, you cannot reasonably expect an inexperienced man to understand the complicated motor unless you first explain to him the fundamental principle of the gasoline engine as shown in some simpler, less useful, but more comprehensible form. Hence you must add a new topic to piece out this missing step in your ascending stair.

Obviously the main trouble here lay in the fact that you took up your topics in the wrong order. As they stand now, none of the earlier ones can be understood until the later ones have been explained first. If you change the order and take the topics up in the following manner, your theme at once becomes clear from start to finish; for now every topic paves the way for the ones which come after: —

1. Outline of frame and location of main parts of machine.
2. Tires and structure of wheels.

3. Underlying principle of gasoline motor, as shown in the simplest of gasoline engines.
4. Application of this principle in the automobile motor.
5. The carbureter (the mixing of oil and air to form an explosive mixture would have to be mentioned briefly under 3, but the full details given here).
6. The ignition system.
7. The cooling system.
8. The lubrication system.
9. Transmission and differentials.
10. Brakes and controlling levers.

Again, if you were describing the game of baseball to a foreigner who knew not even its first rudiments, the first of the following outlines would be hopelessly bewildering, whereas the second would lead the reader step by step to a clear comprehension of the game.

INCOHERENT	COHERENT
1. Foul-strike rule.	1. Shape and details of the diamond.
2. Various ways in which men can be put out.	2. Object of the game.
3. Object of the game, *i.e.* method of scoring.	3. Number and position of players.
4. Method of playing by innings.	4. Method of playing by innings.
5. Shape and details of diamond.	5. Various ways in which men can be put out.
6. Number and position of players.	6. Duties of the umpire.
7. Duties of the umpire.	7. Foul-strike rule.

Now just as Unity consists in putting into a theme those things and those only which belong there, so Coherence consists in arranging these topics or headings in that order which will make the whole theme clearest to the reader. You must put yourself in his place, try to realize what he does and does not know, and lead him on gradually from one thing to another.

There is no inflexible rule as to the order which you should choose to insure good Coherence. The test is always this, whether or not your order is one which your reader can follow. There are, however, three forms of arrangement which are commonly in use, and one of them should usually be adopted.

The first of these arrangements is the chronological; that is, it takes up the different events as they happened in order of time. This is the simplest method, and, where it can be used, is generally the best. For instance, in telling another man how to build a canoe, you would take up the different steps of your theme one after the other in the same order which you would follow when building a canoe yourself. Frequently, moreover, good writers explain the significance of some great movement by tracing its growth in history. It would be impossible, for example, to make a foreigner understand the nature of our negro problem unless we traced it down historically and pointed out how the present situation grew out of past events.

The second arrangement is from the simple to the complex. The outlines on the automobile and baseball already given illustrate this method. Here you start with the most simple and obvious matters on which the others depend and gradually lead up from these to the more complicated part of the subject. For example, if you were explaining the mechanism of a modern battleship, you would begin with the size and shape of the main hull, which is a comparatively simple matter. Next would come the location of guns and armor, which would be a little harder to follow, but still not very difficult. The complicated engines, etc., which would be the least easy to understand, should be last. According to this arrangement, your reader's knowledge of the subject is steadily increasing as he reads; consequently, while he can grasp only simple points at the beginning, he can master hard ones at the end. A slight variation of this "simple to complex" order is found in going from the known to the unknown. Frequently you take up a subject about which your readers already know something, but not all. Here you would naturally start with the things that they already understand fairly well, then go on to that about which they had known a very little, and finish with the things about which they had known nothing

at all. This, for instance, would be the order if you were explaining the fine points of some game to a friend who had seen it played but had never mastered it.

The third method, which is often convenient when no other occurs to the mind, is that of enumeration. According to this, you state all the various headings of your theme at the beginning and then take them up one by one in order. For example, you might start a theme on the chief advantages of life in a large city as follows: —

> The chief advantages of living in a large city are: that it gives better preliminary education, that it offers more social opportunities, and that it affords one a wider knowledge of men.

Then the first paragraph would be about educational advantages, the second about social opportunities, and the third about a wider knowledge of men. Burke uses this method in one section of his speech on *Conciliation with America*. He states in a sentence the three possible ways of dealing with the Colonies, "to change that spirit, as inconvenient, by removing the causes; to prosecute it as criminal; or to comply with it as necessary." He then takes up these three points at length. In real life this method is used more in oral arguments (such as lawyers' speeches) than in written essays; but it is often helpful in either. One thing should be remembered in adopting it, and this is that the different topics in the theme should follow one another in the same order as in the opening sentence. The reader expects this and prepares himself for it; consequently, if the order is changed he is thrown off the track.

So much for arrangement of topics. Now, as we found under Unity, we must not only have everything belong in our theme, but also make our readers realize that it belongs there. Something similar is true of Coherence. You must not only pass from point to point in order, but you must also tell your reader whenever you pass from one point to another. The great danger in all writing is that readers may think you are still talking about point (1) when you are really well advanced in point (2). To prevent this you must always let them see with perfect distinctness just where you cross the dividing line between one topic

and another. The sentences which are used for this purpose are usually called "transition sentences"; and naturally they come at the beginning of each new paragraph or subdivision of your theme. Some writers put these sentences at the end of the old paragraph; but it is more common, and on the whole better, to put them at the commencement of the new one. Thus, if you were writing an essay on the pleasures of country life, the first sentences of your various paragraphs — that is, your transition sentences — might go something like this: —

1. One of the charms of country life lies in the pure fresh air. . . .
2. Another attractive feature is the splendid opportunity which it offers for swimming and boating. . . .
3. Then again you can play tennis, golf, or baseball at your very door. . . .
4. If your inclinations lead you in another direction, you can find a great deal of pleasure in studying the odd types of character that you find there. . . .
5. Above all, you are able to get away from the heat and racket of the town. . . .

Here each of these sentences shows that one topic is now dropped and another begun; as a result, the reader realizes perfectly where you are and can follow you without trouble. On the contrary, if you had left out sentence (4), for instance, and then had gone on talking about odd characters, the reader would think you were still discussing baseball and golf, and would be racking his head to see the connection between these sports and your last remarks. Eventually, perhaps, he might grasp the situation; but in the meanwhile you would have made sad inroads on his valuable time and still more valuable temper. A glance at the extracts on the following pages will show how consistently good writers use these transition sentences.

In long themes of three or four thousand words short paragraphs, called "transition paragraphs," are often used to mark the spot where the writer passes from one main subdivision of his essay to another. In short themes of four hundred words, however, these are not needed and should not be used. All that is necessary for a theme of that length is to have your topics ar-

ranged in some clear order, and to introduce each topic by a topic-sentence.

Several examples of various forms of Coherence follow.

THE GROUND-BAIT

[*Chronological Order*]

IZAAK WALTON

You shall take a peck, or a peck and a half, according to the greatness of the stream and deepness of the water where you mean to angle, of sweet gross-ground barley malt, and boil it in a kettle; one or two warms is enough, then strain it through a bag into a tub, the liquor whereof hath often done my horse much good; and when the bag and malt is near cold, take it down to the water-side about eight or nine of the clock in the evening, and not before; cast in two parts of your ground-bait, squeezed hard between both your hands: it will sink presently to the bottom, and be sure it may rest in the very place where you mean to angle: if the stream run hard or move a little, cast your malt in handfuls a little the higher upwards the stream. You may, between your hands, close the malt so fast in handfuls, that the water will hardly part it with the fall.

Your ground thus baited and tackling fitted, leave your bag with the rest of your tackling and ground-bait, near the sporting-place all night, and in the morning, about three or four of the clock, visit the water-side, but not too near, for they have a cunning watchman, and are watchful themselves too.

Then gently take one of your three rods, and bait your hook; casting it over your ground-bait, and gently and secretly draw it to you till the lead rests about the middle of the ground-bait.

Then take a second rod, and cast in about a yard above, and your third a yard below the first rod; and stay the rods in the ground; but go yourself so far from the water-side, that you perceive nothing but the top of the floats, which you must watch most diligently. Then when you have a bite, you shall perceive the top of your float to sink suddenly into the water: yet, never-

theless, be not too hasty to run to your rods, until you see that the line goes clear away, then creep to the water-side, and give as much line as you possibly can: if it be a good carp or bream, they will go to the farther side of the river; then strike gently, and hold your rod at a bent a little while; but if you both pull together, you are sure to lose your game, for either your line, or hook, or hold will break; and after you have overcome them, they will make noble sport, and are very shy to be landed. The carp is far stronger and more mettlesome than the bream.

Much more is to be observed in this kind of fish and fishing, but it is far better for experience and discourse than paper. Only thus much is necessary for you to know, and to be mindful and careful of, that if the pike or perch do breed in that river, they will be sure to bite first, and must be first taken. And for the most part they are very large; and will repair to your ground-bait, not that they will eat of it, but will feed and sport themselves among the young fry that gather about and hover over the bait.

The way to discern the pike and to take him, if you mistrust your bream-hook — for I have taken a pike a yard long several times at my bream-hooks, and sometimes he hath had the luck to share my line — may be thus: —

Take a small bleak, or roach, or gudgeon, and bait it, and set it alive among your rods two feet deep from the cork, with a little red worm on the point of the hook; then take a few crumbs of white bread, or some of the ground-bait, and sprinkle it gently amongst your rods. If Mr. Pike be there, then the little fish will skip out of the water at his appearance, but the live-set bait is sure to be taken.

Thus continue your sport from four in the morning till eight, and if it be a gloomy windy day they will bite all day long. But this is too long to stand to your rods at one place, and it will spoil your evening sport that day, which is this: —

About four of the clock in the afternoon repair to your baited place; and as soon as you come to the water-side, cast in one-half of the rest of your ground-bait, and stand off; then whilst the fish are gathering together, for there they will most certainly come for their supper, you may take a pipe of tobacco; and then in with your three rods, as in the morning: you will find excellent

sport that evening till eight of the clock; then cast in the residue of your ground-bait, and next morning by four of the clock visit them again for four hours, which is the best sport of all; and after that, let them rest till you and your friends have a mind to more sport.

From St. James's-tide until Bartholomew-tide is the best; when they have had all the summer's food, they are the fattest.

Observe, lastly, that after three or four days' fishing together, your game will be very shy and wary, and you shall hardly get above a bite or two at a baiting; then your only way is to desist from your sport about two or three days; and in the meantime, on the place you late baited, and again intend to bait, you shall take a tuft of green but short grass as big or bigger than a round trencher; to the top of this turf, on the green side, you shall, with a needle and green thread, fasten one by one as many little red worms as will near cover all the turf; then take a round board or trencher, make a hole in the middle thereof, and through the turf, placed on the board or trencher, with a string or cord as long as is fitting, tied to a pole, let it down to the bottom of the water, for the fish to feed upon without disturbance about two or three days; and after that you have drawn it away, you may fall to and enjoy your former recreation.

TWENTY YEARS OF INTERNATIONAL COPYRIGHT[1]

[Chronological Order]

BRANDER MATTHEWS

Just twenty years ago, on the first of July, 1891, there went into effect the act of Congress which conferred upon foreign authors the protection of our copyright laws. This legislation marked the end of an arduous struggle which had extended throughout the better part of the nineteenth century. The conditions of publishing are so different now from those which obtained prior to the passage of this act that it is difficult for the

[1] From the *American Review of Reviews*. Used by the kind permission of the author and of the editors of the *American Review of Reviews*.

younger generation to understand the situation which the new legislation abolished. Before considering the beneficent effects of the act, it may not be superfluous to recall briefly the evils which it was designed to remedy.

We understand by the word copyright, the right of an author to the absolute ownership of what he has written. It means that he can control the manufacture and sale of the book as he could control the manufacture and sale of any other article which was his property. But property, as Lowell declared with his robust common sense, "property, whether in books or land, or anything else, is artificial; it is purely a creation of law, and more than that of local and municipal law." Property was recognized first in tools and then in land, that is to say in actual possessions. Not for centuries did law develop to the point where it was ready to protect intangible things like the right of an inventor, or of an author to control that which he had devised. And even when local and municipal law did start to stretch its shield over these intangible things, the protection it was able to afford was at first casual and inadequate. Only in the course of long years, and in response to the shrill complaints of the despoiled authors, did the protection become definite and adequate.

Apparently the first copyright ever granted was that conferred by a decree of the Senate of Venice in 1469, declaring that a certain man should have the sole privilege of printing the letters of Cicero for the space of seven years. This decree was operative only in the territory of the Venetian republic; it did not prevent other printers elsewhere in Italy from profiting by the arduous labors of the original editor-publisher. In the course of three centuries which followed this initial act of the Venetian Senate, the protection which had then been granted by caprice to a special individual broadened into a right which any citizen could obtain by complying with the prescribed formalities; the territory through which the protection was valid was extended from a city and its dependencies to a whole nation; and the period of time was repeatedly lengthened. In England, in 1710, the author's exclusive control over his book was to be for fourteen years, and for a second fourteen years if he should survive the first; and in 1842, the term was extended to be forty-two years or for the life

of the author and seven years more, whichever should be the longer. Yet these developments of local and municipal law had been so sluggish that when Goethe announced a complete edition of his works in 1826, it required a special act of the Bundestag to secure him against German reprints which he had not authorized.

Early in the nineteenth century, the several nations of Europe were granting fairly satisfactory protection to the authors of their several languages within their own boundaries. But they could not extend the protection of their local laws beyond these boundaries. Unauthorized editions of French writers were issued in Belgium and in Switzerland and these managed to leak into France, where they competed unfairly with the copyright editions from which the French writers derived their profit. Translations into foreign tongues were made without the consent of the author; and some of them had an enormous sale without in any way benefiting the original writer. The authors felt this grievance keenly and they protested energetically. They held that these reprints and these translations were invasions of their rights. As Mr. Frederic Harrison has tersely put it, "Rights are primarily what the law will secure for each, and secondarily, what each may think himself worthy to receive." National copyright had been attained and it was found to be insufficient. There was an insistent demand for international copyright.

Just as national copyright had a slow but steady evolution, so international copyright gradually succeeded in establishing itself. The nations, one by one, awoke to the fact that the absence of international copyright inflicted an indisputable injustice upon their men of letters. "It has been said" — to quote Mr. H. S. Foxwell — "that the science of one age is the common sense of the next; and it might with equal truth be said that the equity of one age becomes the law of the next. If positive law is the basis of order, ideal right is the active factor in progress." So it was that in the midyears of the nineteenth century the several nations of Europe began to make treaties with one another, whereby the protection granted by the national law of copyright was extended to aliens. Finally, in 1887 they united in the con-

vention of Berne, whereby a uniform agreement was substituted for the many discordant treaties.

While the nations of Europe were thus coming to an understanding for the benefit of literature, no similar agreement had been reached between Great Britain and the United States. Early in the nineteenth century the authors of France had suffered at the hands of Belgian reprinters and the authors of Germany at the hands of Austrian reprinters. But Belgium is a small country, after all, and comparatively few of the subjects of Austria-Hungary have German as a mother tongue; and therefore the loss of the French and German authors, however annoying, was not beyond bearing. Great Britain and the United States, however, were populous countries, having a common language and possessing each of them a large body of readers; and therefore a very serious loss was inflicted upon the British author who saw his books widely reprinted in the United States without his profiting in any way by this immense circulation of his work. There are few periods in the history of English literature which are richer than the Victorian; but while the chief Victorian authors won immediate fame in the United States, they reaped little or no reward in money. The essays of Macaulay, the poems of Tennyson, and the novels of Dickens were multiplied in American reprints without the consent of the authors and with little or no recognition of their right to proper payment.

It was in these midyears of the nineteenth century that American literature was struggling into existence; and American authors suffered severely from the absence of international copyright. They labored under a twofold disadvantage. In the first place, the American writer had to sell his wares in unfair competition with British books, which were cheap because they had not been paid for. When American readers could get a novel of Scott's or of Dickens's for a quarter, they felt less inclined to pay a dollar for a novel of Cooper's or of Hawthorne's. And the same premium of cheapness tended to increase the sale of Tennyson and to decrease the sale of Longfellow and of Poe. The British author had at least his home market, whereas the American author found his home market preëmpted by the for-

eigner. As a result, the American man of letters was unable to rely on literature for his living; he had to have some other means of support. Longfellow and Lowell were college professors; Hawthorne was delighted to accept successive places in the public service; and Emerson was forced into lecturing to assure the modest income sufficient for his simple wants.

In the second place, the American author who was able to win the approval of British readers was as defenseless in Great Britain as the British author was in the United States. For his later novels, Cooper received little or nothing from any British publisher. A few years before his death, Longfellow asserted that he had had twenty-two publishers in England and in Scotland and that "only four of them took the slightest notice of my existence, even so far as to send me a copy of the books." Lowell's *Biglow Papers*, Holmes's *Autocrat of the Breakfast Table*, and Mark Twain's *Innocents Abroad* were multiplied in cheap editions in London without any payment to the authors. But the American writer who suffered most severely from the absence of international copyright between England and Americans was Mrs. Stowe. It has been calculated that more than half a million copies of *Uncle Tom's Cabin* were sold in Great Britain in the first year of its publication. One publishing house in London has confessed that it was able to establish itself only because of the profit it had made out of this single American book, — a profit which was not shared with the author. From the millions of copies of *Uncle Tom's Cabin* sold throughout the British Empire and throughout the civilized world, Mrs. Stowe received no returns whatever. She profited only from the sales here in the United States.

And while American authors were deprived of their just reward on the foreign editions of their works, and while they were forced to sell their books at home in an unfair competition with stolen goods, the people of the United States as a whole were also suffering from the indirect consequence of their unwillingness to enact a proper law of international copyright. They were thereby nourishing their souls on a literature which was not their own, a literature which — whatever its many merits — did not represent their own life, their own customs, their own ideals. Maine

declared that the power to grant patents had made "the American people the first in the world for the number and ingenuity of the inventions by which it has promoted the useful arts, while, on the other hand, the neglect to exercise this power for the advantage of foreign writers has condemned the whole American community to a literary servitude unparalleled in the history of thought."

No doubt, this is an overstatement of the case against us. But beyond all question it was not wholesome for any people to be dependent on another people for its literature. That literature is best for a nation which is most closely related to its own life. As Dr. Holmes put it aptly, "Society is a strong solution of books; it draws the virtue out of what is best worth reading, as hot water draws the strength of tea leaves." However superior the British literature of the nineteenth century might be to the American, there was disadvantage and even danger for us in thus forcing foreign authors upon American readers to the neglect of native authors.

The evils of this unfortunate situation had long been plain. It was in 1837 that Henry Clay had presented to Congress a petition of British authors asking for American copyright. In 1848 a memorial was presented signed by Bryant, among others. Every few years thereafter petitions were presented and bills were introduced; yet while discussion was abundant, nothing was achieved. Finally, in 1883, the American Copyright League was organized and it soon enrolled in its ranks the majority of our writers. Lowell accepted the presidency and he wrote the ringing quatrain which the league took as its motto: —

> In vain we call old notions fudge,
> And bend our conscience to our dealing;
> The Ten Commandments will not budge,
> And stealing will continue stealing.

A few years later — in 1887, in fact — the American Publishers' Copyright League was formed by the publishers to cooperate with the American Copyright League, which was made up mainly of authors. A conference committee of the two leagues took charge of the arduous task of enlightening public

opinion and of persuading Congress. Authors' readings were held in various cities; pamphlets were published; and none of the appliances of persuasion were neglected. Finally the bill which had been agreed upon was amended to meet the desires of the printers; and at last, early in 1891, it was passed to take effect on the first of July.

The act of 1891 was a compromise between contending interests; and like all compromises it was completely satisfactory to no one of these interests. It imposed upon foreign authors the onerous and often impossible condition of manufacturing their books in the United States. It required the publication in the United States of the foreign original to secure the author's rights in an authorized translation. It has since been amended so as to remove the more obvious of these restrictions; and it grants to dramatists, native and foreign, the protection of the criminal courts. But whatever its defects, then and now, it accomplished its immediate purpose. It abolished the habit of piracy both in the United States and Great Britain. Although a few American authors have since been despoiled in England and although a few British authors have been deprived of their proper reward in America, these injustices are now only sporadic; and they are increasingly infrequent. American writers are no longer exposed to an iniquitous competition with stolen goods; and the premium of cheapness no longer forces British books into circulation in the United States. Books, whether of British authorship or American, now sell on their merits on both sides of the ocean. There is still much to be done to make international copyright between Great Britain and the United States all that it ought to be. But the main thing has been done, once for all. No more does the black flag fly over the news-stands of New York and over the bookstalls of London.

One of the immediate consequences of the act of 1891 was to diminish the circulation in the United States of the less important British works of fiction. Twenty-five years ago a very large proportion of the novels issued in London were reprinted in New York, even if they were unlikely to appeal to the American public. For example, I knew one British story which failed so completely that the author saw fit to compensate the London pub-

lishers for their loss; and yet this tale was issued in New York by at least three different houses, all of whom strove to press upon the American public a book which the British public had rejected. The writings of the less important British novelists were thus forced into circulation in the United States because they could be reprinted without payment to the author. As soon as these stories had to be paid for they were severely let alone, and the market was supplied by stories of American authorship, possibly of no greater merit, but more in accord with the likings of American readers.

Of course the books of the more important British writers continue to be issued in the United States, but not now in the shabby and unworthy editions which were the result of piratical competition. And for these books their authors are now properly paid. In fact, it is probable that a major part of the income of the half dozen leading British novelists is now derived from America. But the writings of these British novelists are no longer recommended to American readers by the premium of cheapness; they sell on their merits alone. As a result the large majority of the novels now read in the United States are of American authorship. In the lists of the so-called "best sellers," made up monthly and yearly, more than two thirds of the titles are of native origin. The novels now read by the American public may be no better in quality than they were a quarter of a century ago, but at least they are our own; they represent our own life, our own customs, and our own ideals. The "literary servitude," as Maine termed it, of the American people to the British branch of the literature of our common language is not a fact now, whatever it may have been half a century ago. We borrow from Great Britain its best books, or at least those of its best books which are best suited to our needs; and the British borrow from us such of our books as they may desire. Thus the two streams of English literature in the twentieth century flow side by side, commingling more or less, but each going on its own way.

What the copyright act of 1891 did was to put the American publishing business upon a sound basis by relieving the more honorable houses from the cutthroat competition of less scrupulous firms who were willing to profit by the laxity of the law as it was prior to the passage of the act. And the stability of the

publishing trade is a condition precedent to the full development of literature. The author is worthy of his wages. A poet may write for fame, but he also needs food. No artist can feel assured of his daily bread unless the economic organization is sound. The absence of international copyright unsettled the American publishing trade; and it therefore discouraged American publishers from issuing books of American authorship. This discouragement operated not only to deter the publishers' acceptance of American fiction; it interfered, also, with his acceptance of less amusing literature, — poetry and criticism, biography and history. In all of these departments of literature there has been a marked increase in American productivity in the score of years since international copyright gave security to American publishers.

In the summer of 1888 the Incorporated Society of Authors, of which Tennyson was president, gave a dinner to the American men of letters who happened then to be in London, in recognition of the efforts of American authors to bring about a proper protection of British authors. Mr. Bryce presided, and Lowell made the most effective after-dinner address it was ever my privilege to hear. He took occasion to say that it was the "almost unanimous conclusion of American authors that we should be thankful to get any bill which recognized the principle of international copyright, being confident that its practical application would so recommend it to the American people that we should get afterward, if not every amendment of it we can desire, at least every one that is humanly possible." The poet is often a prophet by virtue of possession of the vision and the faculty divine. What Lowell then prophesied has come to pass. Whatever its defects, the act which went into effect just three years after he uttered these words established the principle of international copyright. The practical application of the act has so recommended it to the American people that we have been able to get various amendments strengthening and enlarging the original act. Most important of all is a lengthening of the term of copyright from a possible forty-two years to a possible fifty-six. We have not yet got every amendment we can desire; but we probably have got all that has been humanly possible up to the present time.

METHOD OF SCIENTIFIC INVESTIGATION

[Simple to Complex Order]

T. H. HUXLEY

The method of scientific investigation is nothing but the expression of the necessary mode of working of the human mind. It is simply the mode at which all phenomena are reasoned about, rendered precise and exact. There is no more difference, but there is just the same kind of difference, between the mental operations of a man of science and those of an ordinary person, as there is between the operations and methods of a baker or of a butcher weighing out his goods in common scales, and the operations of a chemist in performing a difficult and complex analysis by means of his balance and finely graduated weights. It is not that the action of the scales in the one case, and the balance in the other, differ in the principles of their construction or manner of working; but the beam of one is set on an infinitely finer axis than the other, and of course turns by the addition of a much smaller weight.

You will understand this better, perhaps, if I give you some familiar example. You have all heard it repeated, I dare say, that men of science work by means of Induction and Deduction, and that by the help of these operations, they, in a sort of sense, wring from Nature certain other things, which are called Natural Laws and Causes, and that out of these, by some cunning skill of their own, they build up Hypothesis and Theories. And it is imagined by many, that the operations of the common mind can be by no means compared with these processes, and that they have to be acquired by a sort of special apprenticeship to the craft. To hear all these large words, you would think that the mind of a man of science must be constituted differently from that of his fellowmen; but if you will not be frightened by terms, you will discover that you are quite wrong, and that all these terrible apparatus are being used by yourselves every day and every hour of your lives.

There is a well-known incident in one of Molière's plays, where the author makes the hero express unbounded delight on being told that he had been talking prose during the whole of his life. In the same way, I trust that you will take comfort, and be delighted with yourselves, on the discovery that you have been acting on the principles of inductive and deductive philosophy during the same period. Probably there is not one here who has not in the course of the day had occasion to set in motion a complex train of reasoning, of the very same kind, though differing, of course, in degree, as that which a scientific man goes through in tracing the causes of natural phenomena.

A very trivial circumstance will serve to exemplify this. Suppose you go into a fruiterer's shop, wanting an apple, — you take up one, and, on biting it, you find it is sour; you look at it, and see that it is hard and green. You take up another one, and that too is hard, green, and sour. The shopman offers you a third; but, before biting it, you examine it, and find that it is hard and green, and you immediately say that you will not have it, as it must be sour, like those that you have already tried.

Nothing can be more simple than that, you think; but if you will take the trouble to analyze and trace out into its logical elements what has been done by the mind, you will be greatly surprised. In the first place, you have performed the operation of Induction. You found that, in two experiences, hardness and greenness in apples went together with sourness. It was so in the first case, and it was confirmed by the second. True, it is a very small basis, but still it is enough to make an induction from; you generalize the facts, and you expect to find sourness in apples where you get hardness and greenness. You found upon that a general law, that all hard and green apples are sour; and that, so far as it goes, is a perfect induction. Well, having got your natural law in this way, when you are offered another apple which you find is hard and green, you say, "All hard and green apples are sour; this apple is hard and green; therefore this apple is sour." That train of reasoning is what logicians call a syllogism, and has all its various parts and terms, — its major premise, its minor premise, and its conclusion. And, by the help of further reasoning, which, if drawn out, would have to be exhibited in

two or three other syllogisms, you arrive at your final determination, "I will not have that apple." So that, you see, you have, in the first place, established a law by Induction, and upon that you have founded a Deduction, and reasoned out the special conclusion of the particular case. Well now, suppose, having got your law, that at some time afterwards you are discussing the qualities of apples with a friend: you will say to him, "It is a very curious thing, — but I find that all hard and green apples are sour!" Your friend says to you, "But how do you know that?" You at once reply, "Oh, because I have tried them over and over again, and have always found them to be so." Well, if we were talking science instead of common sense, we should call that an Experimental Verification. And, if still opposed, you go further, and say, "I have heard from the people in Somersetshire and Devonshire, where a large number of apples are grown, that they have observed the same thing. It is also found to be the case in Normandy, and in North America. In short, I find it to be the universal experience of mankind wherever attention has been directed to the subject." Whereupon, your friend, unless he is a very unreasonable man, agrees with you, and is convinced that you are quite right in the conclusion you have drawn. He believes, although perhaps he does not know he believes it, that the more extensive Verifications are, — that the more frequently experiments have been made, and results of the same kind arrived at, — that the more varied the conditions under which the same results are attained, the more certain is the ultimate conclusion, and he disputes the question no further. He sees that the experiment has been tried under all sorts of conditions, as to time, place, and people, with the same result; and he says with you, therefore, that the law you have laid down must be a good one, and he must believe it.

In science we do the same thing, — the philosopher exercises precisely the same faculties, though in a much more delicate manner. In scientific inquiry it becomes a matter of duty to expose a supposed law to every possible kind of verification, and to take care, moreover, that this is done intentionally, and not left to a mere accident, as in the case of the apples. And in science, as in common life, our confidence in a law is in exact proportion to the

absence of variation in the result of our experimental verifications. For instance, if you let go your grasp of an article you may have in your hand, it will immediately fall to the ground. That is a very common verification of one of the best established laws of nature — that of gravitation. The method by which men of science establish the existence of that law is exactly the same as that by which we have established the trivial proposition about the sourness of hard and green apples. But we believe it in such an extensive, thorough, and unhesitating manner because the universal experience of mankind verifies it, and we can verify it ourselves at any time; and that is the strongest possible foundation on which any natural law can rest.

THE CONSTRUCTION OF UNDERGROUND TUNNELS[1]

[*Simple to Complex Order*]

BENJAMIN BROOKS

Sir Marc Brunel appeared early in the last century to the city of London after that town had overflowed its bridges for generations, and he presented a scheme for driving a tunnel under the Thames, through the comparatively soft clay. Everybody knew that so large a hole as a tunnel could not be dug and kept open under the Thames; but if a short, portable piece of completed tunnel could be continuously pushed ahead and added to from behind, what then? He conceived a steel contrivance just a trifle bigger around than the tunnel was to be, shaped in about the proportions of a baking powder can, with no bottom and no top, but having a diaphragm or partition across the middle of it. When this had been sunk down and started on the line of the tunnel, the forward part of the shell would hold up the overhanging mud sufficiently so that men could work through little doorways in the partition, digging the earth from in front and loading it into cars to be carried out behind; and at the same time, on the interior of the after portion, other men could bolt together the steel or iron sections of the tunnel lining.

[1] From *The Web-foot Engineer.*

A short section having been completed in this manner, the whole machine could push itself ahead with a kick — that is, with powerful hydraulic jacks pressing against the completed part of the tunnel. Imagine having forced a large, empty sugar barrel horizontally into a bank of earth, first having knocked out both heads. By crawling into the barrel a man could, with considerable discomfort and perspiration, dig away the earth some little distance in advance of the barrel, and, given something to kick against, he could push himself and his barrel farther into the cavity he had dug. Now, if another man were to hand him the necessary staves and *internal* hoops, he could build a second and slightly smaller barrel partly inside of the first one. He might then do more digging and more pushing ahead, until he had proceeded far enough to build a second small barrel and fit it tightly to the end of the first small barrel. In this way, since a small barrel always lapped partly inside of the big one in which he worked, the earth could never cave in and cut him off from daylight; and so long as he was provided with staves, hoops, food, water, and air, he could burrow on indefinitely.

Such, in a nutshell, was the idea of this web-foot [1] engineer, Sir Marc Brunel, in 1824 — the simplest, best, most ingenious idea that has occurred to engineers in many years. The great cities had waited for it so long that they accepted it ravenously. Tunnels burrowed under the Thames, the Seine, the Hudson. Poor old tunnels that had set out without it and gone bankrupt at the discouraging rate of a few inches a week, took on a new lease of life and set out again at many feet a day; and they are going yet — all day and all night, steadily, blindly, but surely, on under the rivers to set the cities free.

Of course the original idea has to be modified somewhat for every particular tunnel and for each variety of mud. If the mud is full of gravel and boulders, the forward half of the machine has to be worked under compressed air to balance the pressure of earth and water; and the workers have to be provided with safety locks in case of a sudden inrush of water. If you invert a glass in a bowl of water and press it down, the water will not rise to

[1] The phrase "web-foot engineer" here means an engineer who plans underground work, tunnels, foundations, etc.

any extent in the glass. On this principle, little inverted steel pockets are made for the men to retreat into in case of accident and keep their heads above water until assistance can come.

If, on the other hand, the earth is tough and regular, instead of being dug out by miners the way is cut automatically with a large rotary cutter. If it is softer still and too mushy to be counterbalanced by compressed air, then the top of the forward shield is made very long, so as to let the mud cave in on a long slant and still not fall from above. When it gets to the consistency of porridge, as it is at the bottom of the Hudson, it is found possible to force the shield ahead without any digging, merely letting the mud ooze through the partition doors and shoveling it into the cars.

COMPONENT PARTS OF THE BRITISH EMPIRE[1]

[Simple to Complex Order]

A. LAWRENCE LOWELL

English writers are fond of comparing the Roman Empire with their own, and in many ways the resemblance is striking. Beginning with a small country, each expanded over a huge domain, carrying with it an enlightened administration, respect for justice, more gradually its own conception of law, and at length a peace and order which, in imitation of the Latin term, it has become the fashion to speak of in England as the *Pax Britannica*. But if the likeness is great, the differences are not less marked. The possessions of Rome were continuous, stretching in all directions from the shores of the Mediterranean. Her neighbors were at arms' length on the extreme edge of her frontier; no powerful state was interposed between the different portions of her empire. Moreover, the countries under her rule contained all the people most nearly akin to her in blood and civilization, and they formed the bulk of her subjects, for she governed no vast population wholly different in race and color.

[1] From *The Government of England*. Used by the kind permission of the publishers, The Macmillan Company, and the author.

She was, therefore, enabled to stamp her own character indelibly upon a great part of her dominions.

To all this the British Empire presents a strong contrast. The dependencies of England are scattered over the whole face of the earth in almost every habitable latitude, while there are scarcely ten consecutive degrees of longitude in which she does not have a foothold. Including Egypt, her six most important possessions lie in five different continents with no means of communication between them but a long sea voyage. Outside of the British Isles, with their hundred and twenty thousand square miles, she holds no land in Europe of other than a military significance; but she has nearly four millions of square miles in North America, as much more in Africa,[1] over three millions in Australasia, and nearly two millions in Asia, besides innumerable islands and small bits of coast dotting the map of the world.

The population of the empire is as diverse as its geography. Only a small fraction of it is of European origin, and that fraction is far smaller than it was a hundred and fifty years ago, for by the annexation of huge territories the number of Asiatics and Africans under British rule has been multiplied enormously, while the people of European race in the dependencies are only about four times as many as they were at that time. In fact, the ratio of the people of European stock in the rest of the empire to those in the British Isles is little, if any, larger than it was in 1775. The revolt of the American colonies did not, as some people believed at the time, prevent England from building up a great empire, but it has so far prevented that empire from being in large part Anglo-Saxon. According to the last census, the British dominions, including Egypt and the Sudan, contained a total population of about four hundred and twenty millions; of which the people of European descent numbered about fifty-four millions; the natives of India over two hundred and ninety-five millions; African races of all kinds, from Egypt to the Cape, some sixty-two millions; the rest being Chinese, Singalese, Malays, and aboriginal races of various kinds.

Of the fifty-four millions of people of European stock, forty-one and a half millions live in the United Kingdom, and only

[1] Including Egypt and the Sudan.

about twelve and a half millions elsewhere. Nor are these last gaining at such a rate of speed as to make it probable that they will soon overtake the mother country. If the rates of increase in the United Kingdom, in British North America and in Australasia, during the decade before the last census should continue, the European population of all the colonies combined would not be equal to that of the British Isles for some two centuries. Of course the rates of increase will not remain constant, and all such computations are valueless except to show that for an indefinite period the United Kingdom must outweigh all the other English-speaking commonwealths in the empire.

Moreover, the twelve and a half millions of European origin in the colonies are by no means wholly of British extraction. Apart from streams of foreign immigrants who will soon become intermingled with and assimilated by the people among whom they live, there are certain old stocks, original settlers or ancient inhabitants, like the French Canadians, the Cape Dutch, and the Maltese, who have not lost their language or their traditions. They number about two and a half millions, leaving not much more than ten millions of English-speaking subjects outside the British Isles. Except, perhaps, in South Africa, these stocks of foreign European race are not likely to give rise to serious political difficulties; but they are not likely to disappear. During the last few years an effort has, indeed, been made to bring English into more common use in Malta, and in a place which is essentially a British garrison the experiment may succeed. In Canada, on the other hand, nothing of the kind could be attempted. There the French, more than a million and a half in number, are for the most part massed together in the province of Quebec and comprise four fifths of its inhabitants. Forming a compact body, clinging strongly to their traditions, they are neither absorbed by, nor do they assimilate, their neighbors to any appreciable extent. Although more prolific than the English, they receive no accessions by immigration, while they wander over the border in large numbers to the manufacturing towns of New England, and thus they maintain to the English-speaking people in the Dominion a nearly constant ratio of three to seven.

In South Africa the discovery of gold and the Boer war have produced a condition such that for some years to come it will be impossible to predict what the relation of the races is likely to be. Taking the four colonies of the Transvaal, Orange River, Natal, and Cape Colony together, the Dutch somewhat outnumber the English; but the races are geographically more intermingled, and marked off by religious differences less profound than the English and French in Canada. Assimilation of one people by the other may not, therefore, be impossible. Now it would seem that in some parts of Europe, at least, the less cultivated race tends to gain at the expense of its rival, because it is more prolific, because it is more tenacious of its language and customs, and because mixed marriages turn out in its favor. If this should prove to be the case in South Africa, where permanent immigration on a large scale is improbable, it may in time affect seriously the proportions of the English and Dutch elements.

Unlike the outlying portions of most of the great empires in the past, the dependencies of England are not tributaries. Normally each colony, whether self-governing or not, is self-supporting. It contributes nothing to the imperial treasury, and the mother country defrays no part of the cost of its administration. India, for example, maintains the British troops stationed there, and pays both the salaries of English officials in her service and their retiring pensions after they leave; but although this may be an advantage to England, the money is spent solely on the government of India and in principle at least for her benefit. No more troops are, in fact, kept at the expense of the country than are deemed to be needed for its defense and for the preservation of order. Occasionally England advances money to one of the colonies to be repaid later, but she never extorts a loan from them. They do not even contribute to the common expenses, or regularly to the common defense, of the empire. Indian troops were, no doubt, used in Egypt both in 1882–1883 and in 1898, and English regiments were sent from India to South Africa in 1900. The self-governing colonies also sent volunteers to the South African war; but while in service all these troops were supported and paid by the English government. Of late years the self-

governing colonies have, indeed, undertaken to maintain ships of war, but they are designed chiefly for the protection of their own coasts, and are insignificant in comparison with the cost of the British navy.

The profit that England derives from her dependencies does not come in the form of tribute, but of enlarged opportunities for her citizens. Much discussion has taken place on the question whether trade follows the flag, but whether it does so directly or not, there can be little doubt that the control of an immense empire has had an indirect effect in the past. If the war of 1870 helped to bring German scholarship to the attention of all mankind, the presence of a British flag in all parts of the world has been a productive advertisement of British manufactures. The trade of England has been promoted also by the ease of transport furnished by her mercantile marine, and this has been fostered by the extent of her over-sea possessions. It may well be true that trade follows the flag less than it did formerly, yet the flag prevents trade from being cut off, for at the present day almost every country whose commerce is worth having has either set up protective duties of its own, or has come under the control of some other state which strives by a hostile tariff to keep the commerce as much as possible to itself. England has not attempted to do this in her dependencies since she adopted the policy of free trade; but if she did not hold them, those that have not a predominant white population would almost certainly be under the control of some nation which would leave the door open much less wide to English merchants. So far from regulating trade during the last half century for her own benefit, England in granting self-government to her larger white colonies allowed them to raise their revenues as they saw fit, and they have set up protective tariffs against her manufactures. Recently they have, indeed, given a preference in rates to English goods, although sometimes merely by raising their duties still more against other nations. Meanwhile the whole question of general preferential tariffs within the empire has been made by Mr. Chamberlain's vigorous propaganda a living issue in imperial politics. Such a plan, if adopted, might change seriously for good or evil the commercial relations of England with her

colonies, and if it did so, it could not fail to affect their political relations also.

There are now three distinct types of colonial government to be found in the British Empire: those of the self-governing colonies, the crown colonies, and what for want of a better generic term may be called the protectorates, that is, the states that are administered more or less completely by England through the form of advice to the native rulers. This is not wholly the official classification, because some of the dependencies are not under the Colonial Office, and hence are regarded as distinct from the rest. India, for example, being in charge of the India Office, is not called a colony, and yet the method of administration is essentially similar to that of a crown colony so far as the connection with the parent state is concerned. Egypt, also, is not classed as a colony at all, because nominally not a British possession, and practically administered by the Foreign Office.[1] But if we disregard the question from which corner of the great building on Downing Street a dependency is ruled, and look merely to the actual forms of government, we find that they fall very comfortably under one or other of these three heads. In the following chapters each of the three types of government will be considered, not in regard to the domestic administration of the colony, but simply for the purpose of showing its relation to England.

THE ATTITUDES OF MEN TOWARD IMMORTALITY

[Enumerative Order]

G. L. Dickinson

I have to deal with a number of different and mutually incompatible attitudes, resulting from different experiences and temperaments. These I shall pass in review, distinguish, and criticize; and each of my readers, I assume, meantime will be considering within himself what his own position is toward each of them.

[1] So the African protectorates ruled under the Foreign Jurisdiction Acts are classed here as crown colonies.

The attitudes in question may be broadly distinguished as three. There are those who do not think about immortality, those who fear it, and those who desire it.

1. The majority of people I should suppose belong to the first class, except, perhaps, in certain crises of life. The normal attitude of men towards death seems to be one of inattention or evasion. They do not trouble about it; they do not want to trouble about it; and they resent its being called to their notice. And this, I believe, is as true of those who nominally accept Christianity as of those who reject any form of religion. On this point the late Frederick Myers used to tell a story which I have always thought very illuminating. In conversation after dinner he was pressing on his host the unwelcome question, what he thought would happen after death. After many evasions and much recalcitrancy, the reluctant admission was extorted: "Of course, if you press me, I believe that we shall all enter into eternal bliss; but I wish you wouldn't talk about such disagreeable subjects." This I believe is typical of the normal mood of most men. They don't want to be worried; and though probably, if the question were pressed, they would object to the idea of extinction, they can hardly be said to desire immortality. Even at the point of death, it would seem, this attitude is often maintained. Thus Professor Osler writes: —

"I have careful records of about five hundred deathbeds, studied particularly with reference to the modes of death and the sensations of the dying. The latter alone concern us here. Ninety suffered bodily pain or distress of one sort or another, eleven showed mental apprehension, two positive terror, one expressed spiritual exaltation, one bitter remorse. The great majority gave no signs one way or the other; like their birth, their death was a sleep and a forgetting."

2. It cannot, then, I think, be said that most men desire immortality; rather they are, in their normal mood, and even at the point of death, indifferent to the question. But most men perhaps in some moods, and some men continually, do reflect upon the subject and have conscious and definite desires about it. Of these, however, not all desire immortality; and some are so far from desiring it that they passionately crave extinction and would

receive the news that they survive death, not with exultation, but with despair. The two positions are to be distinguished. On the one hand, a man may simply have had enough of life without having any quarrel with it, and may prefer to the idea of continued existence that of oblivion and repose. Such, according to Metschnikoff, would be the normal attitude of men if they were not habitually cut off before the natural term of life, a term which he puts at well over a hundred years. And such seems, in fact, to be the attitude of some men even under present conditions. It is beautifully and classically expressed in the well-known epitaph of the poet Landor, on himself: —

> I strove with none, for none was worth my strife;
> Nature I loved and next to nature, art;
> I warmed both hands before the fire of life;
> It sinks and I am ready to depart.

On the other hand, there are those who not merely acquiesce in, but desire extinction; and that because they believe, on philosophic or other grounds, that any possible life must be bad. These are the people called pessimists; they are more numerous than is often believed; and they are apt to be regarded by the plain man with a certain moral reprobation. That this should be so is an interesting testimony to the instinctive optimism of mankind. But the optimism, it will perhaps be agreed, is commonly less profound than the pessimism. Whatever may be the promise of life, it is, as we know it, to those who look at it fairly and straight, very terrible, unjust, and cruel. And if any conceivable subsequent life must be of the same character as this, no freer from limitation, no richer in hope, no fuller in achievement, then the pessimist has at any rate a strong *prima facie* case. And this brings us to the obvious point, that the desirability of a future life must depend upon its character, just as does the desirability of this one. So that it is relevant to ask those who acquiesce in or desire extinction, whether or no there is some kind of life which, if offered to them securely, they would be willing to accept after death.

3. Let us turn, then, to our third class, those who desire immortality, and ask them what it is they desire, and whether it is really

desirable. For a number of very different conceptions may be covered by the same phrase. And first, there are those who simply do not want to die, and whose desire for immortality is merely the expression of this feeling. Old people, so far as I have observed, often cling in this way to life; more often, indeed, than the young. Yet, if they could put it fairly to themselves, they would, I suppose, hardly say that they would wish to go on forever in this life, with all their infirmities increasing upon them. Nothing surely is sadder, nothing meaner, than this desire to prolong life here at all costs. The sick, the infirm, the aged — that we care for them as we do may be creditable to our humanity. But that they desire to be cared for, instead of to depart, is that so creditable to theirs? I will go further and say that to arrest any period of life, even the best, the most glorious youth, the most triumphant manhood, is what no reasonable man will rightly desire. To the values of life, at any rate as we know it now, the change we call growing older seems to be essential; and we cannot wisely wish to arrest that process anywhere this side of death.

CHAPTER IV

EMPHASIS IN THE WHOLE COMPOSITION

In writing a theme you are handling different subtopics under one main head. Some of these topics you will wish to impress more strongly than others on the reader's mind. If you were writing a letter recommending a man for a position, you might lay some stress on the statement that he was an enjoyable companion, but you would lay much more on the fact that he was fitted for the place. You would wish the firm addressed to remember both points; but you wish them to be much more impressed with the latter one, since that is what would mainly determine their decision. Or, again, suppose you were writing a theme urging certain reforms in your native town. You would feel that some of these reforms were more important than others; and would wish your readers to feel this, so that they might carry out the most important ones first, even if the others had to be neglected.

Now Emphasis, the last of our three principles, is the one by which we make our readers see the relative importance of our ideas. Its practical value is much greater than might at first be supposed, and can be shown by an illustration. Suppose that you and Mr. A are rival agents for two different types of automobile. A timid lady, who wishes a very safe machine and does not care at all about speed, writes letters to both you and A. In your letter you briefly mention the safety of your machine, and then emphasize at great length its remarkable speed. Mr. A barely mentions the speed of his auto, and lays great stress on its safety. As a matter of fact both machines are equally fast and equally safe; but the lady gets the impression that yours is more remarkable for speed than safety, since you emphasized speed more; and that A's excels in safety rather than speed, since it was on safety that he laid special stress. The consequence is that A gets her

order, and you are out of pocket because you did not understand Emphasis in English Composition.

Now there are two common methods by which a writer can emphasize his important points in a theme. The first is simply to say more about those points, to have the paragraphs about them longer than the others. The mere fact that you write twice as much about point (1) as about point (2) makes your reader assume naturally that you are more interested in point (1). This cannot always be done. Sometimes an unimportant topic is so complicated that it cannot be explained in a few words; and again some very important one may be so simple that it is hard to say much about it without being "windy." Even in these cases, however, the emphasis should make a difference. If a minor point is complicated, the very fact that it is a minor point means that you do not need to explain all its little details so carefully; and even if a valuable point is very simple, it is often worth while to show not only what it is, but also why it is so important. And in all cases where it can be conveniently done the important topics should receive the most space. If you neglect this precaution, you must not blame your readers for getting confused as to the relative values of things. You may think the good points of your favorite book far outweigh the bad ones; but if you write four hundred words about its defects and one hundred about its beauties, you must not blame your readers if they speak of it afterward as "a stupid little volume." They are not mind readers; they simply see that you have emphasized one point more than the other; and they assume — mistakenly assume — that you knew what you were about.

The second method of getting Emphasis is by arrangement. When possible, you should put your most important points in the most emphatic parts of your theme. Usually, the most emphatic position in the whole composition is at the end and the next most important at the start. Readers and listeners are only human; they cannot pay equally strict attention all the time. They begin with the best of resolutions and follow every word for the first few sentences. Then their nervous tension relaxes; and through the middle of the theme they accompany the author with only a languid interest. Toward the end they begin to feel

that they are losing something, and make a strenuous effort to learn the gist of the whole essay from the closing paragraph. Consequently, things which are said at the beginning and end, but especially at the end, sink deeper into the mind than those which appear in the middle. If you doubt this, study your own sensations when reading, or listening to lectures. If you still doubt that things assume new importance when put at the very end, consider how the law works in a few everyday phrases. The naughty child when he is caught instinctively cries: "I did it; *but I'll never do it again.*" His boyish instinct has taught him to emphasize the fact that he will never sin again by putting it last; and this emphasized fact often so impresses parents that the proposed whipping is averted. On the other hand, if he had said: "I'll never do it again; *but I did it,*" the final fact that, in spite of all good resolutions for the future, he actually had done it would receive the emphasis and serve as his own condemnation.

The relative importance of the first and last positions depends somewhat upon the nature of the subject. In anything which is expected to be read hurriedly and superficially, such as a newspaper article, the beginning is more emphatic, as people devour this with eager curiosity and scan the latter part hastily or not at all. But in all essays that are expected to command careful attention throughout, especially those dealing with deep thought or earnest feeling, the closing paragraph, which leaves the final lasting impression, should be the supreme climax.

In some cases it may not be possible to put the most important points in the most significant positions because Coherence may demand a different order. If Coherence and Emphasis clash, Coherence must have the right of way, for of all requisites clearness comes first. Such cases, however, are rare. It also seems to be true that Emphasis, unlike Unity and Coherence, may be disregarded in the handling of some subjects where several facts are stated without particular stress on any one. But in all arguments, in all discussions dealing with various salient features of something, its excellencies or defects, in all discussions of various causes and results, and in matters calculated to stir human emotions, Emphasis is vitally important.

Just a word may be needed here in regard to summaries. Elaborate summaries at the end are useful in long compositions of three or four thousand words; but in short themes of five hundred words or less they are not needed and should not be employed. The whole value of a summary lies in the fact that it refreshes the reader's mind as to things which you had told him but which he is beginning to forget. If you have talked to him through four thousand words, he is beginning to forget a good deal and needs a summary to remind him. If, on the contrary, you have given him only four hundred words, he is certainly able to remember that much without help; and in that case there is no more sense in summing up for him what he already remembers than there would be in telling him his own name.

On the other hand, although you may not need an elaborate summary, every theme, even a short one, should have a proper ending. You should make your reader feel that you are finishing, and should not drop your subject abruptly in the middle of your last paragraph like a hot iron. A good closing sentence at the end of your last subdivision, referring back to your whole theme in some of its words and stating very briefly your final conclusion, — this, or something like this, is usually best for a short composition.

You should also be always careful not to suggest at the end any new points which you do not develop. For instance, in a theme on the advantages of a large college, one man makes his last paragraph a discussion of the wide knowledge of men gained there. This, of course, is correct. But in the last sentence of this paragraph he expresses two ideas, both printed here in italics, which had not been mentioned before in the whole theme: —

> Then, besides this knowledge of men, *the large colleges offer us better libraries and finer laboratories.*

Such new ideas should never be tagged on at the end in such undeveloped form. If they are important, they deserve a large paragraph each; if they are not, they should be put in the middle of the theme. As they stand now, they make the reader feel that you have suggested something which you have not explained;

consequently, he cannot feel that your theme is finished. It sounds almost as if it were to be continued over the leaf. A good way of ending the whole theme would be to finish this last paragraph about wider knowledge of men with a sentence like the following: —

In my mind, this wide knowledge of life, combined with the other advantages which I have mentioned, makes the large college preferable to the small one.

Emphasis, as you can see, is important, and in theory very simple. Why is it, then, that most young writers violate it? The answer can be found in one sentence: They do not plan out their work beforehand. A boy sits down to write and begins with any part of his subject which happens to occur to him first. He writes a paragraph on this and then a second paragraph on the next topic which happens to come into his head. Naturally he will remember the most important points first, and not think of the lesser ones at all until these have been disposed of. As a result, his most important paragraph, which should have been at the end, will come at or near the beginning; and the end of his theme, which should have been the climax of the whole, will be made up of a series of aimless little afterthoughts. Consequently, readers will lay down his last page with the final impression that he has simply been talking against time. The only cure for this state of affairs is to have the writer draw up a careful outline of his whole essay before he pens a word. He should jot down all his headings, decide which are the most important, arrange these in the important positions as far as possible, and estimate roughly about how much space each one is worth. Then he can begin to write, and ought to produce a good, emphatic theme.

Here ends our chapter on Emphasis and also our discussion of the composition as a whole. There are many things yet to be said about the details of the paragraph and sentence; but, for the present, if a man has observed Unity through keeping to his subject and showing his reader that he is keeping to it; if he has obeyed the law of Coherence by having a clear order and pointing out his whereabouts at every turn; and if he has made

his most important paragraphs emphatic by length or position, or better still by both, — then he has done his duty by the theme as a whole.

Below are given two illustrations of good emphasis. In the first we have several different topics of unequal value, of which the most important is put at the end and also given the most space. The second develops a single main idea throughout and hammers it home with a final, extra heavy blow at the finish.

PRESENT RELATIONS OF THE LEARNED PROFESSIONS TO POLITICAL GOVERNMENT[1]

W. H. Taft

It is the duty of every citizen, no matter what his profession, business, or trade, to give as much attention as he can to the public weal, and to take as much interest as he can in political matters. Americans generally have recognized these duties, and the result is that we find active in political life, prominent in the legislature and executive councils of the government, men representing all professions, all branches of business, and all trades. Perhaps the expression "representing" is not fortunate, because they are not elected by guilds or professions or crafts, and they do not represent their fellows in the sense of being required to look after their peculiar interests. What I mean is that among public men who enact laws and enforce them may be found those who in early life at least have had experience in every business, every craft, and every profession. Nevertheless, as political and governmental necessities change, they have a tendency to increase the number taken from one profession or another for reasons that can be distinctly traced; and I propose this morning to invite your attention to the present relation of each of the learned professions to politics and government. It seems to me that such a subject may well have interest for those who have finished an academic career and are looking about to select a profession for themselves.

The first profession is that of the ministry. Time was in New

[1] Used by the kind permission of the author, Hon. William H. Taft.

England, and in every other part of the country under the influence of its traditions, when the minister of the Congregational church, in addition to that of his sacred office, exercised a most powerful influence which was of a distinctly political character. His views on the issues of the day were considered of the greatest weight in the community in which he lived, and he ranked every one as its first citizen. This was in the days when New England might almost be called a "theocracy"; when it was deemed wise and politically proper to regulate by law, to the minutest detail, the manner of life of men, and as these laws were understood to be framed in accord with moral and religious requirements, the minister of the community was the highest authority as to what the law should be and how it ought to be enforced. Great changes have come over our methods of life since that day. Then the ministry, because of the rewards in the way of influence, power, and prominence, attracted the ablest of educated minds, and the ability and force of character were where power and influence resided. But the spread of education and independent thinking, the wide diffusion of knowledge and news by the press, the enormous material development of the country, the vast increase in wealth, the increase in rewards and influence of other vocations, the disappearance of the simple village life, have all contributed to change radically the position and influence of the ministry in the community. To-day it is not true that that profession attracts the ablest young men, and this I think is a distinct loss to our society, for it is of the utmost importance that the profession whose peculiar duty it is to maintain high moral standards and to arouse the best that there is in man, to stir him to higher aspirations, should have the genius and brilliancy with which successfully to carry out this function. Of course the profession of the ministry is supposed to have to do largely with the kingdom of the next world rather than with this, and many people expect to find in the representatives of the profession only an other-worldliness and no thought of this. This is, of course, the narrowest view of the profession. Whatever the next world, we are certainly under the highest obligation to make the best of this, and the ministers should be the chief instruments in making this world morally and religiously better. It is utterly im-

possible to separate politics from the lives of the community, and there cannot be general personal and social business morality and political immorality at the same time. The latter will ultimately debauch the whole community.

During the administration of Mr. Roosevelt, and under the influence of certain revelations of business immorality, the conscience of the whole country was shocked and then nerved to the point of demanding that a better order of affairs be introduced. In this movement, the ministers of the various churches have recognized the call upon them to assist, and they have been heard the country over in accents much more effective than ever before in half a century. They have not all always been discreet. They have sometimes attempted to make the moral reforms by law wider than practical experience would justify. Indeed, the tendency of some ministers in taking part in politics and seeking governmental reform, is to demand too close a realization of their ideals, and an unwillingness to give up the accomplishment of some for decided progress towards others. This is a limitation upon their usefulness.

In two ways the minister is becoming more closely in touch with politics and governmental affairs. In the first place the modern tendency of government is paternal. Individualism is not dead, but the *laissez-faire* school does not have its earnest and consistently rigid adherents now as it did years ago. We all recognize, I think, or at least most of us do, that there is certain aid, there is certain protection that the government is in duty bound, acting for all the people, to extend to a smaller number of the people whose circumstances and condition forbid their looking out for themselves. Thus in the enforcement of health regulations, in the passage of tenement laws, child labor laws, establishment of orphan asylums and places of refuge for waifs, and in many other ways, the work of the minister in home missions brings him in contact with necessity for government action, and he is heard, and is entitled to be heard, upon the policies of the government in these regards.

So, too, in the matter of foreign missions. The greatest agency to-day in keeping us advised of the conditions among Oriental races, who, however old their traditions and their civilizations,

are now tending toward Occidental ideals, is the establishment of foreign missions as the outposts of the advance guard of Christian civilization. These missions have the duty of representing the ideal of western Christian progress and through them such progress is to be commended to the races whom it is hoped we may induce to accept that same civilization. The leaders of these missionary branches of the churches are now becoming some of our most learned statesmen in respect of our proper Oriental policies, and they are to be reckoned with by the men more immediately charged with the responsibility of initiating and carrying on such policies.

The next profession is that of the teacher. Of course the great number of teachers are engaged in primary and secondary instruction and in industrial or vocational work. Their relation to politics and government is of the utmost importance, though indirect. It is and ought to be their highest duty to instill in the minds of the young girls and boys the patriotism and love of country, because the boy is father to the man and the patriotism of the extreme youth of the country may well determine that of the grown men. The effect of an intense patriotism which thrills through the nerves of the boys of a country is illustrated in the immense strength which Japan derives from it. No one who visits that interesting country or comes into contact with the Japanese can avoid seeing its effect. The term "Bushido" is a kind of apotheosis of patriotism. The joy with which Japanese give up their lives in defense of their country has its foundation in a real religious feeling, and is most inspiring to all who come to know it. It should be full of significance to those of the teaching profession who become responsible for the thoughts and ideals of the young.

Another way in which the professional teacher may exercise great indirect political influence is in the encouragement that he ought to give to the young men of college age and life in the study and pursuit of politics. Every curriculum of every academic institution now includes the study of political economy, the study of sociology, the study of government, and often the study of constitutional law. These taken together, with the political history of England and the United States, cannot but arouse in the minds

of most American students an interest in the government of their country and in present-day politics, to the point of taking part in them when opportunity offers. It is most encouraging to know the great attention that is given to-day in all the universities to the encouragement of political and economical discussion among the students, and the eagerness with which they read and listen to those problems, the solution of which is giving the men in actual political power anxiety and labor.

A third profession which exercises some of the functions of the ministry and some of those of the teacher, is that of the writer. His profession may be literature and embrace the poet, the historian, the novelist, the critic; or may be journalism, and include the editor, correspondent, and the news gatherer or city reporter. In many aspects, writing is a profession; in others when it is reduced merely to the purveying and sale of news, it is a business. When conducted on the highest plane, it exerts as much influence for good as the ministry, and has a wider range, and indeed has probably robbed the profession of part of its usefulness because it has become a substitute for it with many persons and in many families. Its power of public instruction is very great; but when it panders to the vulgarest taste for sensationalism and becomes entirely irresponsible in respect to its influence for good, and its statement of the truth, its pernicious tendency is obviated only by the power of the people to protect themselves against it by a safe discrimination and a healthy skepticism, and a clear understanding of its recklessness and baser motive. The close relation between journalism and politics and the carrying on of a government, no one who has been in the slightest degree familiar with the course of a popular government, can ignore. The people demand to know what their servants in the legislature, in the executive, and on the bench are doing, and the chief, if not the only, method by which they are made aware of the character of the service rendered to them is through the press. The unjust color sometimes given through jaundiced editors and correspondents has an injurious effect, but fortunately in the number of newspapers and in the variety of motives that affect those who furnish the news, such injustice is generally remedied. The great body of the people who have discriminat-

ing common sense are enabled to reach with considerable accuracy the truthful verdict and judgment in respect to political affairs.

The next profession for consideration in its relation to governmental matter is that of medicine. Until very recently, its influence has been practically nothing in a professional way. There have been physicians who have given up their practice and gone into politics; but there was some trait of theirs adapted to success in politics that had little or nothing to do with the practice of their profession. They have become more interested in government of late years because the functions of government have widened, and now embrace in a real and substantial way the preservation of the health of all the people. The effect which imperfect drainage, bad water, impure food, ill-ventilated houses, and a failure to isolate contagion have in killing people has become more and more apparent with the study which great sanitary authorities have given to the matter, and has imposed much more distinctly and unequivocally the burden upon municipal, state, and federal government of looking after the public health. The expansion of our government into the Tropics, the necessity of maintaining our armies and navies there, and of supporting a great force of workmen in the construction of such an enterprise as that of the Panama Canal, have greatly exalted the importance of the discoveries of the medical profession in respect to the prevention and cure of human disease and of diseases of domestic animals.

The triumph which has been reached in the name of the medical profession in the discovery as to the real causes of yellow fever and malaria and the suppression of those diseases by killing or preventing the propagation or the infection of the mosquito, is one of the wonders of human progress. It has made the construction of the Panama Canal possible. It has rendered life in the Tropics for immigrants from the Temperate Zone consistent with health and reasonable length of life, and it has opened possibilities in the improvement of the health and strength of Tropical races themselves under governmental teaching, assistance, and supervision that were unthought of two decades ago. Sanitary engineering with its proper treatment of water, making it whole-

some and harmless, with its removal of the filth and sewage and its conversion of what was noxious into most useful agencies, all confirm the governmental importance of the profession of medicine and the kindred technical profession of chemistry, engineering, and all branches of physical research. So marked has been this increase in the importance of the medical profession in governmental agencies that the doctors themselves have organized a movement for the unification of all agencies in the federal government used to promote the public health, in one bureau or department, at the head of which they wish to put a man of their own or kindred branch of science. How near this movement will come in accomplishing the complete purpose of its promoters, only the national legislature can tell. Certainly the economy of the union of all health agencies of the national government in one bureau or department is wise. Whether at the head of that department should be put a doctor of medicine or some other person must depend on the individual and not on his technical professional learning or skill. It is the capacity to organize, coördinate, and execute that is needed at the head of a department, and not so much deep or broad technical and professional skill. It is the ability to judge whether others have such technical or professional skill that the head of the department who makes the selection of the members of his department should be endowed with. However this may be, it is becoming more and more clear that the extending of governmental duties into a territory covered by the profession of medicine is bringing physicians more and more into political and governmental relation, and we may expect that in the next decade they will play a far greater part than they have heretofore; and it is proper that they should.

I may stop here to mention other technical professions like those of the chemist, soil expert, botanist, horticulturist, forester, meteorologist, and the student of general agricultural science, all of whom must be consulted and have been consulted in the improvement of our agriculture, and in that movement generally characterized as a conservation of our natural resources. The waste which is going on to-day in our forest, water, and soil supplies has been brought to the attention of the public in startling statistics by the President and the Commission, whose report he

has transmitted to Congress, and such conservation may well be considered with conservation of human life, in the progress of governmental sanitation, hygiene, and the preventives and cure of disease by quarantine and health regulations. We must look in the future to great development in all these branches and to prominence in political power and authority of those who shall succeed in effecting a reduction in the loss of human life from preventable disease and a saving of the national resources. The Department of Agriculture is expanding in its usefulness and in the scope of its functions, and exercises a power directly beneficial to the production and sale of farm products and the profit of the farmer that no one could have anticipated at the time of its creation and organization. This will bring even more into political prominence than heretofore the scientific farmer generally familiar with the needs of agriculture throughout the country and able to understand the intricacies of the policy of foreign governments in the admission and exclusion of our farm products.

We come finally to the profession of the law. With the exception, perhaps, of the profession of arms, law has always been in all countries most prominent in political and governmental matters. This is so because in a wide sense the profession of the law is the profession of government, or at least it is the profession in the course of which agencies of the government are always used, and in which the principles applied are those which affect either the relations between individuals or the relation between the government and individuals and all of which are defined by what, for want of a better term, is called "municipal law." It is natural that those whose business it is to construe laws, and whose profession it is to know what existing law is, should be called upon in the framing of new laws, to act an important part. It was natural that the framers of the Constitution, which was to be the fundamental law of the land, and to embody the limitations upon the central government, deemed necessary in favor of the separate states, should be those who knew the laws of the separate states and who had the professional capacity of drafting written laws. The creative function of the lawyer, as distinguished from his analytical function, is to put in written and legal form the intention of the person or persons which he wishes to make effec-

tive; if it be that of a people, through the legislature, then in the form of a statute; if it be that of an agreement of individuals, then in the form of a written contract; if it be the desire of the executive, then in the form of an executive order. He must analyze the purposes of those for whom he acts, and then be the careful draftsman of the instrument which shall correctly and truly embody that purpose. Thus it has been that in all conventions, in all legislatures, in the great majority of public offices, we find the lawyers to have been selected to carry on governmental work, and this has not been alone due to their knowledge of the law and their training in the drafting and forming of legal expression of the public will; but also in the fact that the necessities of their profession require them constantly to practice the temporary acquisition of technical knowledge of all other professions and all other businesses in order that they may properly present in forensic controversies the issues involved, or in negotiations involving technical matters may be sufficiently advised of the general principles of other professions and business to enable them correctly to interpret and embody the result of the negotiation in language that shall express the meaning of the parties. To put it in a different way, the business of the lawyer is not only to fight lawsuits, but it is to tell the people who desire to accomplish certain results how such results can legally be accomplished, and by writing and instruction to bring about such results under the forms of law. This is executive. In other words, this executive faculty is a very marked necessity in the successful practice of the modern lawyer. With him the power of initiation and of devising the methods of accomplishment are frequently the secret of his professional success. Of course a great advocate is a great lawyer. In the presentation of the case of the controversy to court, there is called out his power of lucid statement, of analysis, and of forcible presentation of the arguments in favor of his client; and the great judge is ordinarily the great analyst who with common sense and the judicial quality has the proper sense of proportion, which enables him to weigh and decide in favor of the better reason. But the lawyer, and especially the modern lawyer, whose business is in organizing corporations and partnerships, in the setting going of

enterprises, has the counterpart of these functions to perform, and that is the power of initiation, of drawing contracts, and of drafting statutes to effect the purpose, either of his client or the people, as his duty may be.

Now I am far from being blind to the defects and weaknesses of the profession of the law, of which I once had the honor to be a member. Lawyers are frequently a conservative class. They adhere to the things that are, simply because they are, and reluctantly admit the necessity for change. When the business community yields to temptation and goes into practices that have an evil tendency, members of the profession are always found who, for professional compensation, can be induced to promote the success of such business methods; and the combinations to regulate the output and control of prices of various classes of merchandise, and to stifle competition by methods which have had statutory denunciation, and which it has been the purpose of the national administration to restrain, repress, and stamp out, could only have been as powerful and successful as they have been, through the manipulation, acuteness, and creative faculty of members of the legal profession. But on the other hand, when statutory reforms are to be effected, especially in business methods and by introducing limitations upon the use of private property, so as to stamp out the evil involved in combinations of capital, and at the same time not destroy that enormous benefit inuring to the public and insuring commercial progress of such combinations, the work of drafting the statutes and enforcing them, so as to secure higher and better business methods without impairing the means of business progress, must ultimately fall to the members of the legal profession. It is members of that profession of the Supreme Court who are to determine whether such limitations are within the constitutional power of Congress. It is the members of the legal profession on the trial courts and the supreme courts that are to construe the statutes and enforce the ultimate penalties for their violation. It must be, not wholly, but chiefly, members of the legal profession that shall draft the amendments to the federal and state statutes which shall give such organization and efficiency to government machinery on the one hand and such clever definition of the limitations

of the combinations of capital on the other, that shall uphold legitimate business progress on the one hand and strike down vicious abuses on the other. Hence it is that to-day, no less than at the foundation of our government, the profession of the law is the most important in its relation to politics and political government.

COMMERCIALISM, HYSTERIA, AND HOMICIDE[1]

THEODORE ROOSEVELT

Vigorous training of mind, body, and soul in manly sport is a first-class thing; to obtain rest and enjoyment by looking at other men practice an interesting sport is entirely proper; excessive indulgence in the latter type of amusement, however, with the consequent distortion of the perspective of life is, of course, noxious; and enjoyment in looking on at a sport because it is cruel, or is dangerous to the lives of those taking part in it, is thoroughly vicious and demoralizing. In theory all these statements are axioms; but the fact that New York now permits the existence of a highly commercialized variant of the prize ring, and, above all, the fact that the brutal slaughter attendant upon motor-racing is not merely permitted, but extravagantly enjoyed throughout much of the Union, ought to warn us that it is high time to reduce these axiomatic theories to practice.

Boxing is a thoroughly good and manly sport. There are very few sports as good for strong young men who require an outlet for their vigor. It is an admirable thing to have boxing on board our warships, for instance. One of the incidents that first attracted my attention to a certain priest, who was one of the best chaplains we ever had on a battleship, was the fact that he himself brought aboard a number of sets of boxing-gloves and started the men to boxing; I at once made up my mind that that particular chaplain was exactly fitted to be the spiritual adviser of his particular flock. When I was Police Commissioner, Jacob Riis pointed out to me the fact that in many quarters of the city

[1] From *The Outlook*. Used by the kind permission of the editors.

the introduction of boxing clubs, conducted in a proper and healthy spirit, did much to reduce the worse gang evils of the neighborhood and to make the resort to deadly weapons in quarrels far less common.

But commercialism, though sometimes inevitable, is always an unhealthy element in any sport, and when it becomes the chief factor in continuing the sport's existence, it is time for that sport to be brought to an end. The events in Madison Square Garden under the new boxing law of this state are sufficient to show the great unwisdom of the law and its demoralizing effects.

Such a boxing contest is too unpleasantly like the gladiatorial games of later Rome, the objection being, not to the actual encounter between the two men, but to the mixture of commercialism and of hysterical craving for unhealthy excitement which seem to be the predominant motives among the managers and spectators respectively. It must always be remembered that the mere spectators at any form of sport get little or no benefit from it save what is obtained from any other harmless diversion, and that it is both unhealthy and slightly ridiculous for them to permit their taste for looking on at a sport, especially at a professional sport, to develop into an absorbing passion.

"We none of us know everything, not even the youngest of us"; and America, still young, can well pay heed to the lessons taught by the career of Rome when Rome was very old. Three able men at about the same time happened to treat of this subject. Lovers of the curiously modern letters of Pliny will not need to be reminded of Trajan's contemptuous allusion to "those little Greeks," whom he jeered at because of their "inordinate fondness" for looking on at "athletic diversions." Trajan was a great administrator, a great fighting emperor when the need for fighting arose, and just because he possessed the traits which made him a good citizen and a wise ruler we can afford to pay heed to his views concerning men who make healthy sports and innocent amusements ridiculous or noxious by exaggerating their importance, or, what is worse, by permitting them to be twisted into a species of pandering to the darker and more evil passions of mankind. Those who heartily believe — as I do — in athletics can well afford to call the attention of the worthy persons

who get athletics out of the proper perspective to what Plutarch tells of Philopœmen. This fine soldier, "the last of the Greeks," whose great delight was in managing horses and managing weapons, was naturally fitted to excel in wrestling, and was urged to turn his attention to athletics; but after investigation he came to the conclusion that the decadent Greeks of his day paid altogether too much attention to athletic diversions of the artificial type, so that the athletes whom they admired and strove to emulate really wholly unfitted themselves to be soldiers because of the way in which they pursued their athletics and the absurdly disproportionate regard they paid to them. The gladiators of Rome were athletes trained to slay and be slain; yet, curiously enough, when regiments of gladiators were raised they usually proved unequal in combat to the regular soldiers. Readers of Tacitus will remember his comments on this fact when he speaks of the defeat of the Emperor Otho's gladiators by the regular soldiers of Vitellius in a fight on an island in the Po. Athletic sports are a means and not an end, and he who puts them out of their proper place and diverts them from their proper and wholesome purpose is their enemy.

But the worst perversions of the love of sport are the desire to look on at sports because they are dangerous, and the desire to make money out of the hysterical and improper craving to witness exhibitions which derive their chief attraction from the imperilment of human life. Automobile-racing has become, from every standpoint, thoroughly unhealthy, thoroughly undesirable. The headlines of the newspapers which devote most attention to the meets emphasize the danger to life which is their inevitable accompaniment, and it is this danger, it is the possibility or probability of seeing some of the contestants killed, that attracts tens of thousands of spectators. No good whatever comes from these automobile races. They serve no useful purpose, and are of no benefit. We would not allow a series of races between champion engines, whether in the interest of two rival systems of railway or in the interests of rival locomotive manufacturers. Just as little should we permit the automobile race — and indeed the kind of aviation contest which is most dangerous to life. In the present stage of development of aviation, risks

must be taken, and where flying machines are to be used in war it may be necessary to train those handling them in a way which implies risk of life, just as the same thing is true in training cavalry; but neither in the case of automobiles nor in the case of flying machines should we permit the kind of commercialization of sport which means the coining of money out of that shameful and hysterical curiosity which is to be satisfied only by seeing men risk their lives, where the risking of the life is itself what really attracts the onlooker, and not the courage or address shown in a manly sport. There are plenty of ways of testing automobiles by contests which shall be wholly free from the evils attending the automobile-racing meets; and if aviators have to perform feats in which the chief interest is the risk of life, these particular meets should not be public. There are few spectacles less elevating than is that of commercialism engaged in meeting the demands of hysteria by making provision for what amounts to homicide.

CHAPTER V

THE PARAGRAPH

THERE are two kinds of paragraphs: one is a subdivision of the whole composition; the other develops an idea which is whole and complete in itself, and which does not need to be linked to other ideas in order to serve a useful purpose. But there is no real difference of internal structure between the two, and the writer who learns how to develop fitly an independent paragraph needs only to understand the use of transitional sentences in order to make such a paragraph dependent upon others, and part of a composition.

The paragraph is the most important unit of writing. We think very largely by topics, — that is, by undeveloped paragraphs, or at least we should think in that fashion; and, when we come to write, the paragraph is our unit of composition, much as the dollar in this country is our unit of money. The dollar may be divided into cents or compounded with other dollars into eagles or double eagles; the paragraph may be divided into sentences or compounded with other paragraphs into essays or arguments, but each nevertheless keeps its identity as a unit.

The paragraph is such a unit because it consists of a single thought developed as far as need be for complete clearness. The thought upon which the paragraph is based must be single, for otherwise it will split into subdivisions — each of which must be developed separately — and so reveal itself as a composition-thought. Again, it must be susceptible of development, for if not, we have only a sentence-thought, which is expressed as fully as need be in a sentence. "An ambitious boy should go to college," is a composition-thought. How could this proposition be developed, except by a series of topics, each one of which would require a paragraph? "If you do not hurry, you will miss the train," is

a sentence-thought. It would be difficult to expend effectively more words upon it. "Abraham Lincoln was a master of clear exposition," is a paragraph-thought. It might conceivably be expanded into several topics; it conveys some meaning as it stands; but it could be made to give over its thought most efficiently within the bounds of a fully developed paragraph. The dollar is defined by a certain weight of silver which it always contains. The paragraph is defined by the thought which it expresses, a thought neither too small for expansion, nor too large to be handled without a further subdivision.

When it comes to the actual writing of the paragraph, the first problem, naturally, is how best to develop the topic which is your paragraph-thought in undeveloped form. The process ranges all the way from very difficult to very easy; but the explanation of the process must necessarily be a little complicated, for in order to be valuable, it must cover all varieties of possible development.

But before we begin the discussion, we must make another distinction between kinds of paragraphs, a distinction much more fundamental than that with which this chapter began. There is first the paragraph which develops an *incident*. This is the kind of paragraph which one finds in Narrative.[1] For its expansion one needs only to give all the details which belong to the given incident, having due regard for Unity, Coherence, and Emphasis as they apply to Narrative. Next there is the paragraph which, when completed, gives to the reader some single *descriptive effect*.[2] This form belongs to Description, and its development requires a like expansion by details, with an observance of the laws of Unity, Coherence, and Emphasis as they apply to Description. The first of these paragraph forms can best be studied under Narrative; the second will be best understood after a consideration, in a later chapter, of Description. Next comes the paragraph whose topic-sentence merely states a concrete *fact*, and whose development consists merely of a full and clear presentation of all the details of that fact. "There are several kinds of oak trees" would be such a topic-sentence. It seems to

[1] See paragraph 33 (Paragraphs for Study and Analysis, pp. 93–112).
[2] See paragraph 13.

contain, in this case, merely an observation, not a thought. A list of the various kinds of oaks, and an explanation of their distinguishing characteristics, might complete its development. Its expansion would thus consist in the addition of facts rather than in the development of a thought. Of course if the writer had proceeded to tell why there were several kinds of oak trees, the paragraph would have no longer been a paragraph of *fact;* it would have belonged to the fourth division, the paragraph of *thought.*

No sharp line divides the paragraph of *fact* from the paragraph of *thought.* The distinction may depend upon whether the writer has merely supplied the concrete details which belong to his observation, or by a logical process has also developed a thought from them; whether he has merely added one fact to another, or has *reasoned* about what he knows or sees. But a *thought* paragraph would have to be developed from the topic-sentence, "Arbitration should supplant war," for even though *facts* might be used in abundance, they would have to be reasoned about in order to be useful in establishing the truth of the topic. And, "The different floors of the Brown Building are each used for a different purpose," would probably be developed entirely by the addition of *facts,* for it is an observation, not a thought, which needs to be explained.[1] It is the paragraph of *thought* which is at the same time the most troublesome, and the most useful in Exposition. It is in this kind of a paragraph that the thought-structure now to be explained finds, very naturally, its fullest development, and to it we will confine our attention in the remainder of this chapter.

The first step in such a paragraph regards the topic which is to be developed. This topic is the paragraph-thought itself put in simple, unexpanded form, and this thought must be clearly conceived and clearly phrased if you are to make a paragraph which is something more than a bundle of words. Begin by thinking over your subject carefully, and then state your topic in a sentence. For example, if the thought to be developed concerns the honor-system in college examinations, it might be phrased as

[1] See paragraph 22 for a paragraph of pure fact; paragraph 31 for a paragraph in which facts are employed chiefly in developing a thought.

follows: "When public opinion is behind it, the honor-system always succeeds." This sentence makes the thought concrete; crystallizes it so that one can think clearly about it. But though the topic as so phrased can be understood, it can by no means be completely comprehended; the thought must be developed. It must be made to bring forth its full meaning; it must be expanded until its significance is entirely revealed. This is the next step, unless, indeed, this topic is but one of a series, which, in completed form, will constitute the skeleton, as it were, of an argument or exposition. Then one would proceed with the formation of such topic-sentences until a complete paragraph outline results, each item of which is the nucleus of a future paragraph.

Let us suppose that the topic is to be linked to no other; then the next step will be to proceed immediately to the task of development. How this is to be done will depend upon a number of variable factors, such as the opinions of the writer, his information, or his purpose in writing the paragraph. No two men would develop a topic by precisely the same materials. But all men would have to choose between a limited number of *methods* of development. The simplest, if we choose the topic-sentence given in the last paragraph, might result somewhat as follows: —

When public opinion is behind it, the honor-system always succeeds. The man who wished to cheat, did cheat under the old system, in spite of possible punishment by the faculty. But he will not usually risk the condemnation of his classmates. When the sentiment of the college is in favor of the honor-system, "cribbing" is no longer merely an infraction of discipline; it becomes an offense against the ethics of the student body.

In this paragraph, which is very simple in form, the subject is stated in the first sentence, then details are added which explain by enlarging upon it and making plain its meaning.

For many purposes this would be sufficient. But suppose the author should be writing for some one who did not understand the phrase "honor-system" as we use it in our colleges. In such a case, an explanatory sentence would have to be added after the topic has been stated, in order to define "honor-system." And

suppose this reader should wish to know how the writer would apply his theory of public opinion. Then, evidently, some sentence which would make use of the sentiments expressed in the paragraph should conclude the whole. With these alterations the paragraph might read in this manner: —

When public opinion is behind it, the honor-system always succeeds. I mean by the honor-system any method which will induce the student to look upon dishonesty in the classroom as he looks upon dishonesty in life. The man who wished to cheat, did cheat under the old system, in spite of possible punishment by the faculty. But he will not usually risk the condemnation of his classmates. When the sentiment of the college is in favor of the honor-system, "cribbing" is no longer merely an infraction of discipline; it becomes an offense against the ethics of the student body. Public opinion in this institution distinctly favors the honor-system and therefore it should be adopted immediately.

In this paragraph the subject is stated (1st sentence), and this statement is then defined (2d sentence), in order to make its meaning clear. Afterwards, in the body of the paragraph, the truth of the assertion is established by explanatory details (3d, 4th, and 5th sentences). Finally, in the 6th sentence, the topic thus established is applied; for the paragraph-thought, that the honor-system succeeds if the college community favors it, is brought home to a particular instance, the situation in the writer's own college.

But these are only a few of the many ways in which this topic can be developed under the pressure of various purposes. For example, suppose argument were necessary in order to prove that an honor-system backed by public opinion *is* successful. If this should be the case, logical proof would have to be put into the paragraph in order to establish the topic, and this proof might be either added to the details already given, or substituted for them. One might add after sentence five in the paragraph just above: — "This may be proved by the results of the honor-system in colleges where sentiment has been strong in its favor. Fewer punishments have been imposed than formerly, and yet detection has been relatively more frequent." Or, again, the writer

of the paragraph may not wish to enforce the general principle it explains. He may wish to let the reader draw his own conclusion as to what should be done in *his* college, in which case he will merely state the result of the establishment of his topic: "Consequently, the honor-system has been most successful in institutions where the college spirit, and hence public opinion, is strongest." Or he may wish to make no application whatsoever. He may merely sum up his conclusions by saying, "A good honor-system has public opinion for its foundation," and let it go at that. Indeed it would be difficult to illustrate by means of this one example all the possible ways of developing a paragraph-topic, because some of these methods would be valueless here, and others would be superfluous. We must take fresh examples, this time in the form of whole paragraphs where the topic has been developed as in each case its nature and the purpose of the author required.

But first let us look at this matter a little more broadly, in the attempt to outline some kind of comprehensive scheme which will cover *all* possible means of expanding the subject of a topic-sentence. So doing, we shall find it possible to catalogue the various kinds of thinking which can be used in paragraph development.

There are, it appears, four possible stages to the process of composing a paragraph: the subject must be proposed; the subject must be established; the subject may be applied; or the subject may be summed up for the sake of clarity or emphasis. In order to develop the paragraph, all or some of these steps are necessary. Of course, it is always necessary to propose your subject, even if you do not put it into any given sentence; otherwise your paragraph would seem to be about nothing. It is nearly always necessary to establish your subject; this, indeed, is the duty which most paragraphs are constructed to perform. Finally, you may apply this established subject, if the thought you are working out demands an application; and, very rarely, you may need to sum up the whole matter at the end.

Next, in each one of these divisions, or stages, in the expansion of a paragraph, some means of developing the thought must be

employed. In actual practice, it appears that certain means or methods are especially valuable for one stage of the process, others for another; logical proof, for example, is most useful, and most used, in establishing the subject; definition in proposing it. Thus we can formulate a scheme of development under heads and subheads which will present with fair accuracy not only the possible stages of paragraph development, but also the methods *usually* employed in each stage. It must be remembered, however, that the scheme which follows is no hard and fast mathematical formula, but as elastic as the human mind, whose working it represents; and that the devices for paragraph development, and even the stages of the process, may be shuffled about or selected from in any way which does not interfere with a logical expression of the thought of the writer: —

Process of Development	Means of Development
1. Whatever is needed to propose the subject.	*a.* Statement of the topic in a sentence.
	b. Definition of this statement; that is, limitation, expansion, or qualification of this statement, or explanation of the meaning of its terms.
	c. Repetition, usually in different words, for the sake of emphasis or clearness.
	d. Restating the subject in the form of a negative, for emphasis or clearness.
2. Whatever is needed to establish the subject.	*e.* Explanation, or elaboration by examples or details, of the thought contained in the topic.
	f. Illustration by comparisons drawn from other subjects.
	g. Logical proof.

PROCESS OF DEVELOPMENT	MEANS OF DEVELOPMENT
3. Whatever is needed to apply the subject.	*h.* The result or consequence of the establishment of the subject. This includes: (*i*) enforcement, that is, the application of a general principle, if one has been established, to a particular instance.
4. Whatever is needed to sum up the subject.	*j.* A summary of the thought as it has been developed in the paragraph.

This outline is valuable as a list of tools might be valuable in preparing to execute a difficult piece of work. Like such a list, it may serve to show all the possible resources, in order that the most efficient may be employed. In practice, a workman of experience would seldom have to consider many tools. In practice, too, an experienced writer would instinctively choose the best method for developing his paragraph, but one must know them all in order to make that choice.

In the paragraph on the honor-system the commonest resources of the writer were exemplified. These are included in our scheme, but the whole needs further explanation.

The first problem, and the easiest, is that presented by (1) of our table, — to propose your subject. You can do this most readily by embodying it in a topic-sentence, that is, by stating it. According to our scheme, this would be (1 *a*). But if this statement is not self-explanatory, it will not be adequately proposed until it has also been defined (1 *b*). An instance of definition has already been given on page 77. Another, a little different in kind, will be found in paragraph 3 on page 94. Definition, it must be understood, comprises not only anything which limits, restricts, or enlarges the meaning of the topic-sentence, but also an explanation of the meaning of any word or term which may cause difficulty to the reader. Its purpose is, as it were, to make ready the topic for development. The

same may be said for repetition (*c*), and stating the negative (*d*), the other devices commonly used under (1). These are simply rhetorical means of emphasizing the topic, and their consideration may well be left out of elementary practice.

The second step (2) is to establish your subject. Indeed, in a sense, this is the first real *step*, for now your topic, having been made clear, begins to move ahead in its path towards complete expansion. In truth, it remains a mere statement until it is established, and so this division of paragraph development is the most important of all. In nine cases out of ten you will wish to elaborate the subject in the form of an exposition. To do this you must frequently explain (*e*), explaining not, as in definition, the meaning of the terms of your statement, but of the thought you have proposed. Specific instances are often used, as, for example, in the following: "Sometimes examinations are valueless as a test of ability. Last year Smith failed in mathematics because he had a headache. This winter Jones passed his English by sheer luck," etc. Or you may give examples which may serve to make clear your topic: "An Oriental rug owes its beauty, in part, to an irregularity in figure combined with a harmony of pattern. A diamond at one end will balance a star at the other. Two medallions of different design will occupy corresponding positions in the field," etc. Oftentimes a comparison or a contrast between two sets of examples will be most serviceable.

Often you may apply a different and a very effective method, for you may help to establish and make clear your topic by comparisons with *other subjects* (*f*). This will differ from exemplification, for it will be *not a specific instance of the case in hand*, as in the part-paragraph about examinations above, but *a parallel borrowed for the occasion:* "A steam engine works by means of the pressure of steam upon its piston. It is like a pump reversed." Or, "Municipal government will improve only when the best men enter politics. It takes skilled labor to build a durable house." The figure of speech called a simile is often to be used for illustration by comparison, with good effect.

Finally, if the paragraph is argumentative, logical proof (*g*) is needed in order to establish your topic. Proof is used when

you wish to persuade; if exposition is used in the attempt, then this exposition is part of the argument. The means (*g*) therefore covers all that part of the paragraph which is used to convince the reader of the truth of the topic. Of this an example has been given on page 77; others may be found in paragraphs 4 and 19. For a further discussion of the nature of argument the student should consult Chapters VIII, IX, and X of this book.

Whatever is needed to apply the subject, and whatever is needed to sum up the subject, the third and fourth stages in the expansion of our illustrative paragraph, are, actually, often omitted; and if the nature of our topic requires their consideration, it is as alternative, rather than as successive, steps. Let us suppose that by proof or explanation you have established the topic, "Buying stock on a margin is dangerous." You may stop your paragraph when this has been done. If you wish to go further, you may apply your topic, or you may sum it up. It is not likely that you will do both.

Let us suppose that you wish to apply your subject after establishing it. Two means suggest themselves. The simplest is that lettered (*h*) in our scheme. By this, you state the evident consequences or results of what you have established or proved. For example, you may have been writing of the danger of buying stock on a margin, as above. Once your point is made you may continue with a sentence which draws some evident conclusion, such as: "Consequently, the first requirement for the marginal purchase of stocks is the possession of abundant capital." Or, again, suppose that you have supported successfully the proposition that the miracle play was instrumental in developing the English drama. You might well conclude with a reference to a consequence of this fact; namely, that as a result we read these quaint plays with more interest than would, perhaps, otherwise be the case.

Or, again, and more rarely, you may wish to drive home some general principle which the development of the paragraph has established for you. This applying of the general to the particular (*i*) is really a special case of consequence and result (*h*), but is worthy of separate consideration, because it is of such marked

value in the paragraph. You apply the principle that it is dangerous to speculate on a margin to the particular case of your impecunious friend, Jones, who should let the market alone. Or you have made good the statement that travel is a form of education, and now you apply the principle to Smith, who will find a trip abroad a good sequel to his college course. Or, again, you have established the principle that a town is as honest as the sum of the honesty of its inhabitants, and then put your established principle to work by applying it to a concrete instance, say to an explanation of the failure of political reform.

Finally, a paragraph may be so complicated or so long that it may need at the end a recapitulation of its important points in order that the reader may gather them into his mind. This is accomplished by means of (*j*), a summary. A summary is not a mere repetition of the topic-sentence; it is a summing up of the whole paragraph, that is, of both topic and its establishment. Investigation shows that it is seldom required for a paragraph, and, when used, is short.[1]

All this is, perhaps, simpler in the explanation and examples given above than in actual practice. It is never to be forgotten that the paragraph is a very flexible instrument, and that, in using it for all the varied purposes of communication, men combine and recombine its various methods of development. For example, the order of our scheme is often, and rightly, departed from. Sometimes establishment or, at least, the details or examples necessary for establishment, precedes the stating of the subject. Sometimes the establishment of one part of the topic by proof precedes the definition which may be necessary for a complete statement of another part.

Again, not only may the usual order of development — statement, establishment, application — be altered; the means or methods of development may themselves be shifted from one stage to another. Indeed, it will become clear after you have studied a number of paragraphs that the various devices for development, such as definition, proof, consequence, etc., *may*

[1] On pp. 92–93 will be found analyses of a number of representative paragraphs.

be used in almost any stage of paragraph expansion. Comparison (*f*) is not infrequently an aid in stating the subject. Proof (*g*) may be used very effectively in the application of the topic; definition (*b*) may often serve of itself to establish the topic; often does so in legal writing; and so on.

Finally, the relation of a paragraph to other paragraphs in the exposition of which it is a part may often affect its development, since a portion may be taken from its normal position, and placed elsewhere, in order to show more clearly a connection with what has gone before, or is to follow after.

Do not let the apparent confusion of these seeming irregularities trouble you. They all mean just this, that the form we are studying is human, not the product of a machine. Supposing the paragraph to be a good one, there will always prove to be a reason for these shifts from the usual order. If you understand the development of a regular paragraph, you will easily comprehend the structure of these irregular ones. Again, the paragraph is not only the most important unit of composition; it is usually the last to be completely mastered. Consequently, you will find many paragraphs which are confused in their development, or, still more commonly, are not developed in the best possible manner. A study of a few of this kind will improve your own style. Finally, the purpose of this chapter is in no sense to impose a rigid and artificial paragraph structure upon the writer; it is rather to explain to him the nature of the available means for building up a paragraph; so that by experiment, and by the study of models, he can learn to give to each thought which he wishes to develop the treatment that it deserves.

But before we leave the subject of paragraph development, consider two specimens of good paragraphs taken from standard writing, and observe the results of an analysis of their structure. The first, which is from Macaulay, is, like most of his paragraphs, very regular in form.

> Charles, however, had one advantage, which, if he had used it well, would have more than compensated for the want of stores and money, and which, notwithstanding his mismanagement, gave him, during some months, a superiority in the war. His troops at first fought much better than those of the Parliament. Both armies, it is

true, were almost entirely composed of men who had never seen a field of battle. Nevertheless, the difference was great. The parliamentary ranks were filled with hirelings whom want and idleness had induced to enlist. Hampden's regiment was regarded as one of the best; and even Hampden's regiment was described by Cromwell as a mere rabble of tapsters and serving men out of place. The royal army, on the other hand, consisted in great part of gentlemen, high-spirited, ardent, accustomed to consider dishonor as more terrible than death, accustomed to fencing, to the use of firearms, to bold riding, and to manly and perilous sport, which has been well called the image of war. Such gentlemen, mounted on their favorite horses, and commanding little bands, composed of their younger brothers, grooms, gamekeepers, and huntsmen, were, from the very first day on which they took the field, qualified to play their part with credit in a skirmish. The steadiness, the prompt obedience, the mechanical precision of movement, which are characteristic of the regular soldier, these gallant volunteers never attained. But they were at first opposed to enemies as undisciplined as themselves, and far less active, athletic, and daring. For a time, therefore, the Cavaliers were successful in almost every encounter.

Plotted, the development here is easily seen to be 1 *a b*, 2 *e*, 3 *h*; that is, the subject stated in a topic-sentence; the meaning of this statement defined; the topic established by a comparison drawn between examples chosen from the subject; and some application made by means of a consequence which followed from the circumstances given in the body of the paragraph. The first sentence states the topic; the 2d defines it; the 3d, 4th, 5th, 6th, 7th, 8th, 9th, and 10th establish it by details and examples; and the 11th gives the result.

But this is a very regular paragraph. Macaulay often varies the order of his development. He sometimes begins with a sentence which refers back and has no place in the thought structure of the paragraph which it opens, although this practice is much more common in less monotonously regular writers. An example is the following: "An ill-natured man Boswell certainly was not. Yet the malignity of the most malignant satirist could scarcely cut deeper than his thoughtless loquacity." Here the first sentence is merely transitional, the second contains the topic, which is developed in the remainder of the paragraph. But let us

choose an example of paragraph flexibility from a less formal writer. Here is an instance from A. C. Benson: —

> I wish very much that there was a really good literary paper, with an editor of catholic tastes, and half a dozen stimulating specialists on the staff, whose duty would be to read the books that came out, each in his own line, write reviews of appreciation and not of contemptuous faultfinding, let feeble books alone, and make it their business to tell ordinary people what to read, not saving them the trouble of reading the books that are worth reading, but sparing them the task of glancing at a good many books that are not worth reading. Literary papers, as a rule, either review a book with hopeless rapidity, or tend to lag behind too much. It would be of the essence of such a paper as I have described, that there should be no delay about telling one what to look out for, and at the same time that the reviews should be deliberate and careful.

This paragraph is informal; it is not rigidly constructed; and yet it reads well, and gives the conversational effect which the writer desired. In truth, paragraph structure cannot be dealt with as you would deal with mathematical formulas. The topic of this paragraph is, roughly: "There should be a good literary paper." The rest of the material gives details in support of this contention and particulars which elaborate Mr. Benson's conception of what a good literary paper should be. It would be easy to rewrite the paragraph with a short topic-sentence containing the paragraph-thought, and a series of following sentences developing this thought by the method which we have called elaboration by examples or details. We could thus make the form exhibit more clearly the thought development, 1, 2 *e*, which underlies the original. Would the paragraph be improved? If one desired a plain statement of the crude facts, yes. But Mr. Benson desired a pleasing statement, one which, by means of its informality, would be more effective than a crude blurting out of the truth about literary papers. For his purposes, the free and easy paragraph was better; for Macaulay's, the sharply defined thought development was better. A logical development of thought underlay both paragraphs — *had* to underlie them, for otherwise neither the formal nor the informal specimen

would have been effective; but the manner of using this structure varied with the purpose of the writer. You will have abundant opportunities to test these truths for yourself. Many paragraphs, when you try to analyze them, will seem to be utterly irregular in their structure. Oftentimes this will be because they are slapdash and ineffective; oftentimes because the writer is sure of his thought development and does not need to make the structure of his paragraph regular in order that his reader should be sure of it also. Yet you should carefully heed one item of advice. You *must* be sure of the soundness of your thought structure before you can seem to disregard it in the interest of variety and freedom. To be utterly free is to have no freedom at all, as historians have long taught. Learn to write with the obvious clarity of Macaulay before you pull up anchor and seem, only seem, to free yourself from the restraint of careful and logical thought. The soldier must learn the drill code with scrupulous accuracy before he can move without confusion in free formation. The orator must know exactly the points he wishes to bring out, before he dares speak with apparent informality. In all intellectual work, successful ease and freedom come after, not before, a rigorous mental discipline. Therefore, begin with paragraphs whose logical development is obvious because they follow the *most* logical development, topic stated, topic established, topic applied, topic summarized, even if you do not employ all of these stages. Wait for a freer arrangement until you are sure that you can control it.

A number of paragraphs quoted from works of various kinds follow.[1] They illustrate all these various methods of paragraph development, though, naturally, no one specimen exemplifies every method. Each paragraph should be analyzed for its thought structure, for in no other way can the student learn how natural, how effective, and how infinitely flexible is the system which the mind of man has worked out in order to expand in every valuable way his nucleus of thought. To repeat, the strictly logical methods which all good paragraphs follow bind no one, though in learning them a novice is sure to feel awkward and constrained. It is much as with skating: we can all slide over the

[1] Pp. 93–112.

ice, as we can all get through some rough and inefficient form of paragraph; but to skate we must first submit to what seems an unnatural and wholly artificial movement of the body and limbs. In paragraph writing first learn what can be done; then see how it is done; next practice the simpler forms; then experiment with the more complex, taking care not to be discouraged because your results are stiff and awkward. Finally, you may hope to master your instrument and return to a more natural form of writing with double or triple the power for clear and forcible expression.

Until you can develop a paragraph-topic effectively, it is useless to consider any other problem of the paragraph. But this important process well on the way towards mastery, a final consideration in paragraph structure should come up for discussion. The whole paragraph is merely a development of a single thought or topic. In the simplest, in the commonest, form of paragraph this topic is put in a sentence at the beginning of the paragraph. It is placed there as the expression $(x+y)^4$ is placed at the head of an algebraic operation of which the completion is the expanded form. The advantages of this method are obvious. You name your paragraph, as it were; you give it a title which indicates the service it is to perform in your article; you state at the beginning what it is which you intend to do. This is Type I, and it is Type I which should be used until the writer feels that topic development is his servant and not his master.

Type II, with topic-sentence at both beginning and end, is comparatively unimportant. It is merely a modification of Type I, to be used in certain particular instances when especial emphasis of the topic is desired. For such a purpose, one need not rest with a clear statement at the beginning of the paragraph. One can reiterate the same statement at the end in words substantially identical, and thus make certain that the sleepiest reader or the most inattentive hearer has caught the gist of one's thought. You begin: "Foreign trade requires a strong navy," and you may end with a repetition (1 *c*): "A strong navy is indispensable for a good foreign trade."

Type III, with the topic-sentence at the end, is very important, but it is by no means common. Sometimes your topic would be

unintelligible if stated before its explanation. "The ion may displace the molecule in the teaching of chemistry," to one who knew only the old-fashioned chemistry would be unintelligible until the nature of the ion had been explained. Evidently, in a paragraph with this as a topic, a certain amount of exposition would have to precede the topic-sentence. Or, again, an argument might be in question, in which the conclusion could not be safely stated until convincing proofs had been adduced. Or, in subjects not properly argumentative, it may be desirable to keep the point until the last. In all of these contingencies, the end and not the beginning of the paragraph is the place for the topic-sentence, and thus for (1), the statement of the topic, and it is this arrangement which makes Type III. Type III should not be used unless there is good reason. It is seldom so clear, at least in simple exposition, as Type I, but in the proper place it is invaluable.

Finally we come to Type IV. Sometimes it is impossible to put the subject of the paragraph into a single sentence. If this seems to be the case in an expository paragraph, suspect a haziness of thought or a lack of unity which should be corrected. It is seldom that the average writer will need to express a thought so subtle or so delicate that it cannot be crystallized into a sentence and must be implied by means of a whole paragraph. But in narrative and description the matter is quite otherwise. There, the paragraph structure is a very loose one, which can seldom be plotted according to the scheme given above. The development, at best, is by a chronological association of incidents, or by an assemblage of details held together by their services in building up a general impression. It is nearly always impossible, in such cases, to put the subject of the paragraph into a single sentence, because this subject is not a topic to be expanded so much as an effect or result of the whole. The narrative and descriptive paragraph must have unity, of course; but this unity is of conception, and must be implied by a unity of effect; it can seldom be expressed in a single sentence. When the thought of a paragraph can be implied better than it can be stated, then and at no other time should one use the paragraph without a topic-sentence which is called Type IV.

It should be clear by now that it was impracticable at the beginning of this discussion to take up the paragraph according to the usual subdivisions of Unity, Coherence, and Emphasis; for the chief problem, and the first one to be considered, is to develop properly the topic. Yet, of course, Unity, Coherence, and Emphasis apply here, as in all problems of thought, the difference being merely that their application is along lines which differ from those which we have followed in our discussion of the whole composition.

If the paragraph can be summed up in a single sentence, of which it is a true development, it has unity. The living cell splits at certain periods of its growth into two. So with a paragraph. If the thought shows signs of division, shows that it is not a single paragraph-thought, split it; make two paragraphs instead of one, and so be assured of unity. Conversely, two paragraphs may show signs of affinity, may conveniently blend, and, like two drops of mercury, join into one. This means that your paragraph-thought was incomplete, that it was only a half-thought. Blend it with another, and so assure a complete unity.

For example, suppose the paragraph on the honor-system had been merged with a discussion of the effect upon the faculty of a defective honor-system. The cell would have grown too large. It would split, if the writer knew his business, and the new material be added as a new paragraph. Or suppose the remarks upon the student who would not risk the condemnation of his classmates, and the reference to college ethics, had been put into separate paragraphs. The two half-topics would show affinity. Unless the writer had a great deal to say about each, they should draw together and be combined.

As for Coherence, if the paragraph is properly developed, it will be coherent; but, just as with the whole composition, this coherence must be shown. There must be guideposts even within the paragraph. In the whole composition, transitional sentences and transitional paragraphs performed this service. Within the paragraph, it is the word and the phrase upon which we must depend. The invaluable "however," "but," "also," "nevertheless," "furthermore," "finally"; the no less useful "of course," "on the contrary," "but to repeat," "on the other hand," "to return," are the signs which point the way through the thought

development of the paragraph. In order to make clear the coherence of this development, they must be used freely; in order to avoid monotony, they must be incessantly varied. One should have a bagful always ready to be drawn upon, and one should know when to put his hand in the bag and what to draw forth. There is no rule except that the connective used must justify its use by the assistance it gives in the advance of the thought.[1]

Emphasis in a paragraph depends naturally somewhat upon proportion. You must develop most extensively that part of your thought which seems to be most important. But it depends even more extensively upon the proper placing of your topic-sentence: at the beginning, if the topic can be most effectively placed there, in which case your concluding sentence should be one which forcibly applies your subject, or strongly exemplifies, illustrates, or proves it; at the end, if the paragraph should be of that type. Type II, with a topic-sentence at both the beginning and the end, is a very emphatic variety, although a rather artificial one, for in it the emphasis by position of the topic is assured. Type IV, where the topic is implied, not stated in a sentence, must be given the emphasis of position by placing the more important incidents, details, or circumstances at the beginning or end.

And last, a concluding word of caution and advice. Analyze for type, and for thought development, as many paragraphs in literature, current or classical, as time will permit. Write paragraphs of as many varieties, both as to type and as to thought development, as your time will permit; and neither underestimate the extreme difficulty of attaining complete control, nor neglect the great advantage of even a slight increase in proficiency. And, above all, as soon as you have attained a reasonable skill, vary your study of structure with periods of free writing, when you may apply creatively all you have learned by analysis, composing with the sole thought of expressing your thoughts most thoroughly and most clearly to the reader. Learn all the resources of the good writer, but do not be content with the learning, which, if you stop there, is valueless. Put them in practice; use them; make them do good work.

[1] See Appendix I for a list of these connectives.

Typical Paragraphs Analyzed

[1 *a*] The soul of that party was Oliver Cromwell. [2 *e*] Bred to peaceful occupations, he had, at more than forty years of age, accepted a commission in the parliamentary army. No sooner had he become a soldier than he discerned, with the keen glance of genius, what Essex and men like Essex, with all their experience, were unable to perceive. He saw precisely where the strength of the Royalists lay and by what means alone that strength could be overpowered. He saw that it was necessary to reconstruct the army of the Parliament. He saw, also, that there were abundant and excellent materials for the purpose, materials less showy, indeed, but more solid, than those of which the gallant squadrons of the king were composed. It was necessary to look for recruits who were not mere mercenaries, for recruits of decent station and grave character, fearing God, and zealous for public liberty. With such men he filled his own regiment, and, while he subjected them to a discipline more rigid than had ever before been known in England, he administered to their intellectual and moral nature stimulants of fearful potency.

[1 *a*] The English people did not ordain a written constitution because their customs, their steadily developing modes of procedure, constituted their constitution. [2 *e*] These customs, methods, institutions had been growing for centuries. [2 *f*] They changed only as the tree changes from sprig to sapling, from sapling to oak. [2 *e*] The roots of their constitution were in remote history, and growth was the law of its being. The violation of established modes of procedure or of universal privileges was certain to cause impeachment or revolution if attempted by Parliament or Crown. [3 *h*] Thus the British Constitution, springing from the memories of the past, is vitalized by the affections of the present. It has its security not in cold type, but in the hearts of the people.

[1 *a*] The first thing that is likely to impress the undergraduate is the observation that college society is much less democratic than it used to be. [1 *b*] It is to be expected, of course, that it will be simply an epitome of the society round about it. [1, *b*, *c*] But the point is, that whereas the college of the past was probably more democratic than the society about it, the present-day college is very much less democratic. [1 *b*] Democracy does not require uniformity, but it does require a certain homogeneity, and the college to-day is less homogeneous than that of our fathers. [2 *e*] For the growing pre-

ponderance of the cities has meant that an ever increasing proportion of city-bred men go to college, in contrast to the past, when the men were drawn chiefly from the small towns and country districts. [2 *e*] Since social distinctions are very much more sharply marked in the city than in the country, this trend has been a potent influence in undemocratizing the college. [2 *e*] In ordinary city life these distinctions are not yet, at least, insistent enough to cause any particular class feeling, but in the ideal world of college life they become aggravated, and sufficiently acute to cause much misunderstanding and ill-feeling. [3 *h*] If this tendency continues, the large college will have a decided advantage as a preparation for life, for as a rule it is situated in a large city, where the environment more nearly approximates the environment of after life than does the artificial and sheltered life of the small college.

[2 *e*] Many a student, instead of taking pride in the growing row of books on his shelf, sells even his textbooks as soon as he has received his credits in the subjects of which they treat. [2 *e*] He burns his bridges behind him and makes certain that whatever he has not learned from his books will remain unknown, whatever was not clear will remain obscure, whatever he forgets will remain forgotten. When, in his later work, either before or after graduation, his memory needs refreshing or a point puzzles him, he cannot turn to the familiar pages and satisfy his needs. Instead, in fear and trembling he puts on a bold face and endeavors to convince his instructors or employers that he knows what he does not know. If he succeed, he has cheated both himself and them and has acquired a dishonest habit. If he fail, and he generally does, though he may not know it, he not only acquires the dishonest habit and cheats himself, but he fails in his work and falls behind in the race. No other books will ever supply the desired information so readily as those he pored over in school. Even if the student has not the means or the foresight to begin his professional library by purchasing additional books, the required textbooks, if retained, form a valuable working nucleus. [1 *a*] When the course is completed, the days of a textbook's usefulness instead of being over are only begun; and the man who sells his as soon as he can is already on the high road to failure.

Paragraphs for Study and Analysis

1. The distinction here made between the amateur and the professional is one that, for ordinary purposes, is obvious enough. The

amateur, we are accustomed to say, works for love, and not for money. He cultivates an art or a sport, a study or an employment because of his taste for it; he is attached to it, not because it gives him a living, but because it ministers to his life. Mr. Joseph Jefferson, for instance, is classed as a professional actor and an amateur artist. Charles Dickens was an amateur actor and a professional novelist. Your intermittent political reformer is an amateur. His opponent, the "ward man," is a professional; politics being both his life and his living, his art and his constant industry. — PERRY.

2. If a man for a series of years earns $10,000 a year and spends it all, he is always rich in one sense, and never in another. He has much income and no capital — unless we stretch the idea of capital wide enough to include the skill which enables him to earn the large income. In like manner a nation whose members habitually produce much and consume much, will have large enjoyments and small accumulations. Measured as income, its public wealth will be large; measured as capital, it will be small. — HADLEY.

3. This extraordinary transformation from the fixed habit of thirty years, to which we can find no parallel in history, declares two facts. One is the remarkable character of the man who has shown himself sufficient for these things. Abdul Hamid has often been, and we believe justly, credited with exceptional shrewdness and information as a statesman and a sovereign, and we must now add thereto unsurpassed power of adaptation and resolution as a man. The other thing is the sincere and thorough character of the revolution itself. A revolution with the Sultan still behind barred doors at Yildiz might or might not have been maintained. A revolution with the Sultan at its head and with the Sultan himself thus completely revolutionized is assuredly meant to be and will be permanent.

4. Much less can it be supposed that the peculiar form of the Yosemite is due to the erosive action of ice. A more absurd theory was never advanced than that by which it was sought to ascribe to glaciers the sawing out of these vertical walls, and the rounding of the domes. Nothing more unlike the real work of ice, as exhibited in the Alps, could be found. Besides, there is no reason to suppose, or at least no proof, that glaciers have ever occupied the Valley or any portion of it, as will be explained in the next chapter; so that this theory, based on entire ignorance of the whole subject, may be dropped without wasting any more time upon it. — WHITNEY.

5. Extreme *busyness*, whether at school or college, kirk or market, is a symptom of deficient vitality; and a faculty for idleness implies a catholic appetite and a strong sense of personal identity. There is a sort of dead-alive, hackneyed people about, who are scarcely conscious of living except in the exercise of some conventional occupation. Bring these fellows into the country, or set them aboard ship, and you will see how they pine for their desk or their study. They have no curiosity; they cannot give themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still. It is no good speaking to such folk: they *cannot* be idle, their nature is not generous enough; and they pass those hours in a sort of coma, which are not dedicated to furious moiling in the gold mill. When they do not require to go to the office, when they are not hungry and have no mind to drink, the whole breathing world is a blank to them. If they have to wait an hour or so for a train, they fall into a stupid trance with their eyes open. To see them, you would suppose there was nothing to look at and no one to speak with; you would imagine they were paralyzed or alienated; and yet very possibly they are hard workers in their own way, and have good eyesight for a flaw in a deed or a turn of the market. They have been to school and college, but all the time they had their eye on the medal; they have gone about in the world and mixed with clever people, but all the time they were thinking of their own affairs. As if a man's soul were not too small to begin with, they have dwarfed and narrowed theirs by a life of all work and no play; until here they are at forty, with a listless attention, a mind vacant of all material of amusement, and not one thought to rub against another, while they wait for the train. Before he was breeched, he might have clambered on the boxes; when he was twenty, he would have stared at the girls; but now the pipe is smoked out, the snuffbox empty, and my gentleman sits bolt upright upon a bench, with lamentable eyes. This does not appeal to me as being Success in Life. — STEVENSON.

6. Practically all of the Southern railways employ both black and white firemen. This has been a practice of years' standing. There may be one or two exceptions to the general rule. Never until the present instance has the custom caused the slightest dissatisfaction or disturbance. It is not possible to say how many negroes are employed as firemen, and how many white men, or what proportion of the total of firemen on Southern railroad lines are negroes and what

proportion are whites. There is no central point of inquiry where such information may be obtained. Of course, each of the carriers knows how many negro firemen it employs, and how many white firemen, but, under present conditions, they are not inclined to make that information public.

7. The modern system not only demands young men, but rapidly uses them up. An up-to-date factory devours bone and muscle as remorselessly as coal and pig iron; on railroads men wear out and have to be replaced almost as rapidly as steel rails. In that prosaic account called by all corporations "depreciation of plant," the human element is by far the most conspicuous item. The pace is so rapid that men are not infrequently superannuated at fifty or fifty-five; at sixty, many are physical and mental shells. The minute specialization of the modern system reduces employees to mere automatons. They do not have that wide interest in their work and that close association with the outside world that gave the old-fashioned workman a hold on life and helped to keep him young.

8. These daring, resourceful, and intrepid engineers are examples of those who did their work for the most part in the last century. They are typical of a class who achieved fame and accomplished great things with but little help from the universities. They learned their lessons in the great school of experience, and arrived at success despite the lack of the early opportunities now open to the aspiring engineering student. They were not narrow specialists, but men with the broad intelligence to consider a new and difficult problem from all points of view, and to employ for its solution any method which their intellectual resources could command. They were not mere copyists, who read nothing beyond the headlines of their copy books, nor yet mere imitators content to cull from the products of genius those that could be adapted to the problems in hand. They were rather the creators, whose edifices, built on the foundation stones hewn by others, have risen above the horizon for many lands. — CARHART.

9. You must take into consideration the fact that the New Yorker is rather methodical in his habits. He wants to go to the office at a given time, and he wants to go home at a given time. There is a unanimity of inclination in this respect that seems to be quite decisive and invariable. The whole town goes to work together, and the whole town leaves its work together to go home, which makes a stupendous problem of transportation here that is quite unknown in any other city in the world.

10. Business has a way of running off the track very soon after it starts, for the shrewdest men seldom clearly see the true path for a new enterprise or the real human uses of a new commodity. An early conception of the railroad, for instance, was that of a public highway like the wagon road — anybody with a vehicle fitted with flanged wheels of the proper gauge being free to use it, driving old Dobbin ahead of the cars drawn by steam engines. With the telephone, it was thought that the chief profit lay in renting instruments and wires; while service, as embodied in the work of making the required connections at a central station, was looked upon as a mere detail — something to be done by a boy at slight expense. As the industry developed, however, it was seen that this little side issue relegated to the boy was really work for a man; and to-day most of the ability in a telephone organization is centered upon it.

11. We were now standing at a great altitude between two bays; the wilderness of waters before us. Of all the ten thousand barks which annually plow those seas in sight of that old cape, not one was to be descried. It was a blue shiny waste, broken by no object save the black head of a spermaceti whale, which would occasionally show itself on the top, casting up thin jets of brine. The principal bay, that of Finisterra, as far as the entrance, was beautifully variegated by an immense shoal of sardinhas, on whose extreme skirts the monster was probably feasting. From the northern side of the cape we looked down upon a smaller bay, the shore of which was overhung by rocks of various and grotesque shapes; this is called the outer bay, or, in the language of the country, *Prai do mar de fora:* a fearful place in seasons of wind and tempests, when the long swell of the Atlantic pouring in, is broken into surf and foam by the sunken rocks with which it abounds. Even in the calmest day there is a rumbling and a hollow roar in that bay which fill the heart with uneasy sensations. — BORROW.

12. Another fact to be considered in the compensation of the federal judges is that, while the expense of living has considerably advanced since their pay was fixed, the work they are called upon to do is very much greater, more difficult, involving larger interests, and including litigation in which the most able and experienced members of the bar are constantly engaged. At the same time the legislation of the United States, which it is the daily task of these judges to interpret, has itself changed greatly. It embraces, and tends more and more to embrace, fields of commercial and financial activity with which a score of years since it had very little to do.

The litigation that has sprung directly or indirectly from legislation regarding interstate commerce, with the wide application given to the provision of the Constitution on that subject, is very extensive and complex, and is bound to be more so. It demands, in the interest of the public, the best minds that can be secured for the federal bench, and the pay should bear some remote relation to the importance of the work required. It is not fair or decent to ask men possessed of such minds to adopt the judicial career at a sacrifice of from one-half to five-sixths of the income they could earn in the practice of their profession.

13. Starting from the log with a certain alacrity in his gait, and ascending the hillock of earth that was raised against the stone circumference of the limekiln, he thus reached the top of the structure. It was a space of perhaps ten feet across, from edge to edge, presenting a view of the upper surface of the immense mass of broken marble with which the kiln was heaped. All these innumerable blocks and fragments of marble were red hot and vividly on fire, sending up great spouts of blue flame, which quivered aloft and danced madly, as within a magic circle, and sank and rose again, with continual and multitudinous activity. As the lonely man bent forward over this terrible body of fire, the blasting heat smote up against his person with a breath that, it might be supposed, would have scorched and shriveled him up in a moment. — HAWTHORNE.

14. The celebrity of the great classical writers is confined within no limits, except those which separate civilized from savage man. Their works are the common property of every polished nation. They have furnished subjects for the painter,. and models for the poet. In the minds of the educated classes throughout Europe, their names are indissolubly associated with the endearing recollections of childhood, — the old schoolroom, — the dog-eared grammar, — the first prize, — the tears so often shed and so quickly dried. So great is the veneration with which they are regarded, that even the editors and commentators who perform the lowest menial offices to their memory, are considered, like the equerries and chamberlains of sovereign princes, as entitled to a high rank in the table of literary precedence. It is, therefore, somewhat singular that their productions should so rarely have been examined on just and philosophical principles of criticism. — MACAULAY.

15. The secret of power lies in unionism. If a railroad manager wishes to deliver a cargo to a certain city, he does not put engines,

headed in opposite directions, at each end of the train; he causes one to act with the other. Likewise the successful football eleven is not necessarily a collection of individual stars, but a body of players which can work as a unit. In baseball, too, the batter must act in such a way that the whole nine may strike a blow; he cannot always do that which would bring himself the greatest personal glory. The strength of the laboring men to-day is nothing but the result of union. People have been slow to realize this truth. For instance, in early times man fought against man, and tribe against tribe. Centuries passed before they were united into states, kingdoms, and empires. Yet, strange to say, those who realize the benefits of unionism cannot think of nations abandoning war and working together in a world federation.

16. The qualifications demanded of engineers in all the extended fields of engineering work are vastly more complicated than in the early days of those engineers who have not yet reached even middle life. It is no longer sufficient that a civil engineer, a mechanical engineer, an electrical engineer, or a mining engineer and a metallurgist should possess just that amount of technical knowledge which will enable him to discharge the duties of any position which he may hold, purely as an engineer. He has, or may, become not only an expert technical man, but also the controlling personality in many wide fields of professional work in which it is not only his duty to direct purely professional operations, but also to conserve varied interests depending upon those operations in such a manner as to secure the efficiency and success of an organization. In the discharge of these general or administrative duties, he loses in no sense his professional character, but he rather preserves it in a higher capacity and adds to it certain broad qualifications which can be best developed through his liberal education. It has become, therefore, almost or quite imperative that his educational training purely as an engineer should be preceded by the prior training of a college education. — BURR.

17. Under conditions prevailing up to a few years ago the *Republic* would probably have been unable to summon assistance in time. Struck in the dead of night and drifting helplessly in a dense fog, the big liner might have lingered, as she did for a few hours, and then gone down without getting into communication with the shore or with any passing ship. Her passengers and crew would have suffered a fate only too common in the history of the dangerous route from Sandy Hook to Cape Race. But the wireless telegraph has happily

transformed the conditions of ocean travel. If a damaged vessel happens to be near shore or near a generally traveled ocean lane, it can communicate its plight to many possible rescuers. To keep afloat for half a day is to make rescue fairly certain.

18. Every educated person has at least two ways of speaking his mother tongue. The first is that which he employs in his family, among his familiar friends, and on ordinary occasions. The second is that which he uses in discoursing on more complicated subjects, and in addressing persons with whom he is less intimately acquainted. It is, in short, the language he employs when he is "on his dignity" as he puts on evening dress when he is going to dine. The difference between these two forms of language consists, in a great measure, in a difference of vocabulary. The basis of familiar words must be the same in both, but the vocabulary appropriate to the more formal occasion will include many terms which would be stilted or affected in ordinary talk. There is also considerable difference between familiar and dignified language in the matter of utterance. Contrast the rapid utterance of our everyday dialect, full of contractions and clipped forms, with the more distinct enunciation of the pulpit or the platform. Thus in conversation we habitually employ such contractions as *I'll*, *don't*, *won't*, *it's*, *we'd*, *he'd*, and the like, which we should never use in public speaking, unless of set purpose, to give a markedly colloquial tinge to what we have to say.

— GREENOUGH AND KITTREDGE

19. Neither would it be wise for the schools to permit specialization much, if any, more than they do now. It is rare for a student to know positively what branch of engineering he will make his specialty. Civil, mechanical, electrical, mining, chemical, and metallurgical engineering, each has many subdivisions so important that few can practice successfully in more than one or two of them; and it is difficult to know in advance of actual work for what branch one's taste or mental attainments best fit him, or in what line opportunities will occur; therefore the education should be so broad that any specialty may be chosen and practiced with success. It is not uncommon to find great deviation from the intended course, men educated as civil engineers practicing in mechanical lines, and mechanical engineering graduates doing civil or electrical work. Even if the specialty practiced could be predetermined, the advantages of special preparation for it, within the limits of the four-year course, would be more than offset by the narrowing effect of crowding out

other important subjects; and an error in choosing a specialty would probably result in mediocrity or failure, for great opportunities do not occur frequently; and if they cannot be seized promptly, they are generally lost. Therefore it is essential that your education be both broad and thorough, if the greatest success is to be attained.

— HARRINGTON.

20. The Constitution must steadily grow, because the requirements of the people steadily grow. As Mr. Justice Story says of the Constitution, "It was not intended to provide merely for the emergencies of a few years, but was to endure through a long lapse of ages, the events of which were locked up in the inscrutable purposes of Providence." The safety and vigor of the British Constitution is not only in the inviolability of the customs which constitute it, but even more in its powers of change and growth. So the vitality of the American Constitution and all constitutions must reside in their power to grow as the people grow, and furnish scope for the people's power and the Nation's necessities in exact proportion as the people's power and the Nation's necessities enlarge. — BEVERIDGE.

21. While our historians are practicing all the arts of controversy, they miserably neglect the art of narration, the art of interesting the affections, and presenting pictures to the imagination. That a writer may produce these effects without violating truth, is sufficiently proved by many excellent biographical works. The immense popularity which well-written books of this kind have acquired, deserves the serious consideration of historians. Voltaire's *Charles the Twelfth*, Marmontel's *Memoirs*, Boswell's *Life of Johnson*, Southey's *Account of Nelson*, are perused with delight by the most frivolous and indolent. Whenever any tolerable book of the same description makes its appearance, the circulating libraries are mobbed; the book societies are in commotion; the new novel lies uncut; the magazines and newspapers fill their columns with extracts. In the meantime, histories of great empires, written by men of eminent ability, lie unread on the shelves of ostentatious libraries. — MACAULAY.

22. There are some very odd things any anatomist can tell, showing how our recent contrivances are anticipated in the human body. In the alimentary canal there are certain pointed eminences called *villi*, and certain ridges called *valvulæ conniventes*. The makers of heating apparatus have exactly reproduced the first in the "pot" of their furnaces, and the second in many of the radiators to be seen in our public buildings. The object in the body and in the heating

apparatus is the same — to increase the extent of surface. We mix hair with plaster (as the Egyptians mixed straw with clay to make bricks), so that it shall hold more firmly. But before man had any artificial dwelling, the same contrivance of mixing fibrous threads with a cohesive substance had been employed in the jointed fabric of his own spinal column. . . . The dome, the round and the Gothic arch, the groined roof, the flying buttress, are all familiar to those who have studied the bony frame of man. All forms of the lever, and all the principal kinds of hinges, are to be met with in our own frames. — HOLMES.

23. The writings of Charles Lamb are an excellent illustration of the value of reserve in literature. Below his quiet, his quaintness, his humor, and what may seem the slightness, the occasional or accidental character of his work, there lies, as I said at starting, as in his life, a genuinely tragic element. The gloom, reflected at its darkest in those hard shadows of *Rosamund Grey*, is always there, though not always realized either for himself or his readers, and restrained always in utterance. It gives to those lighter matters on the surface of life and literature among which he for the most part moved, a wonderful force of expression, as if at any moment these slight words and fancies might pierce very far into the deeper soul of things. In his writing, as in his life, that quiet is not the low-flying of one from the first drowsy by choice, and needing the prick of some strong passion or worldly ambition, to stimulate him into all the energy of which he is capable; but rather the reaction of nature, after an escape from fate, dark and insane as in old Greek tragedy, following upon which the sense of mere relief becomes a kind of passion, as with one who, having narrowly escaped earthquake or shipwreck, finds a thing for grateful tears in just sitting quiet at home, under the wall, till the end of days. — PATER.

24. In business correspondence the value of good usage is still more manifest than in conversation, since the written word is permanent, and correspondence greatly extends the field of one's intercourse. A letter very probably passes through many hands and multiplies the good or bad impressions of the writer it produces. If its import is not clear, it may cause disagreement or involve serious financial disadvantage to the writer. Even bad punctuation will often seriously alter the entire meaning of a sentence, and particularly bad grammar at once stamps a writer as being more or less of an ignoramus. The art of letter writing, like a knowledge of grammar,

is commonly considered to be within the range of every one's learning and skill; but any one who has had large experience in business correspondence knows that few men write good letters. It is so rare to find a matter which is composed of more than one or two items, clearly, concisely, and thoroughly discussed in a letter that favorable attention is immediately attracted to its writer. Not a few men owe the opportunity for advancement to their ability to write a good letter. Even though one be thoroughly versed in his subject and his discourse be well worth the time and attention of men of affairs, bad grammar will cast such suspicion over his whole equipment of learning that his argument will often be put aside without substantial consideration. Bad grammar is not a bar to the acquisition of money, but it substantially prohibits the acquisition of high position in the scientific world. — HARRINGTON.

25. But there is of culture another view, in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neighbor, the impulses towards action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it, — motives eminently such as are called social, — come in as part of the grounds of culture, and the main and preëminent part. Culture is then properly described, not as having its origin in curiosity, but as having its origin in the love of perfection; it is *a study of perfection*. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good. As, in the first view of it, we took for its worthy motto Montesquieu's words: "To render an intelligent being yet more intelligent!" so, in the second view of it, there is no better motto which it can have than these words of Bishop Wilson: "To make reason and the will of God prevail!" — ARNOLD.

26. Religion apart, they are an unreverential people. I do not mean irreverent, — far from it; nor do I mean that they have not a great capacity for hero worship, as they have many a time shown. I mean that they are little disposed, especially in public questions — political, economical, or social — to defer to the opinions of those who are wiser or better instructed than themselves. Everything tends to make the individual independent and self-reliant. He goes early into the world; he is left to make his way alone; he tries one

occupation after another if the first or second venture does not prosper; he gets to think that each man is his own best helper and adviser. Thus he is led, I will not say to form his own opinions, for even in America few are those who do that, but to fancy that he has formed them, and to feel little need of aid from others towards correcting them. There is, therefore, less disposition than in Europe to expect light and leading on public affairs from speakers or writers. Oratory is not directed towards instruction, but towards stimulation. Special knowledge, which commands deference in applied science or in finance, does not command it in politics, because that is not deemed a special subject, but one within the comprehension of every practical man. Politics is, to be sure, a profession, and so far might seem to need professional aptitudes. But the professional politician is not the man who has studied statesmanship, but the man who has practiced the art of running conventions and winning elections.

— BRYCE.

27. Of course, there is a portion of reading quite indispensable to a wise man. History and exact science he must learn by laborious reading. Colleges, in like manner, have their indispensable office, — to teach elements. But they can only highly serve us, when they aim not to drill, but to create; when they gather from far every ray of various genius to their hospitable halls, and, by the concentrated fires, set the hearts of their youth on flame. Thought and knowledge are natures in which apparatus and pretension avail nothing. Gowns and pecuniary foundations, though of towns of gold, can never countervail the least sentence or syllable of wit. Forget this, and our American colleges will recede in their public importance, whilst they grow richer every year. — EMERSON.

28. Faith in machinery is, I said, our besetting danger; often in machinery most absurdly disproportioned to the end which this machinery, if it is to do any good at all, is to serve; but always in machinery, as if it had a value in and for itself. What is freedom but machinery? what is population but machinery? what is coal but machinery? what are railroads but machinery? what is wealth but machinery? what are, even, religious organizations but machinery? Now almost every voice in England is accustomed to speak of these things as if they were precious ends in themselves, and therefore had some of the characters of perfection indisputably joined to them. I have before now noticed Mr. Roebuck's stock argument for proving the greatness and happiness of England as

she is, and for quite stopping the mouths of all gainsayers. Mr. Roebuck is never weary of reiterating this argument of his, so I do not know why I should be weary of noticing it. "May not every man in England say what he likes?" Mr. Roebuck perpetually asks; and that, he thinks, is quite sufficient, and when every man may say what he likes, our aspirations ought to be satisfied. But the aspirations of culture, which is the study of perfection, are not satisfied, unless what men say, when they may say what they like, is worth saying, — has good in it, and more good than bad. In the same way the *Times*, replying to some foreign strictures on the dress, looks, and behavior of the English abroad, urges that the English ideal is that every one should be free to do and to look just as he likes. But culture indefatigably tries not to make what each raw person may like the rule by which he fashions himself; but to draw ever nearer to a sense of what is indeed beautiful, graceful, and becoming, and to get the raw person to like that. — ARNOLD.

29. The Constitution has been expanded by construction in two ways. Powers have been exercised, sometimes by the President, more often by the legislature, in passing statutes, and the question has arisen whether the powers so exercised were rightfully exercised, *i.e.* were really contained in the Constitution. When the question was resolved in the affirmative by the court, the power has been henceforth recognized as a part of the Constitution, although, of course, liable to be subsequently denied by a reversal of the decision which established it. This is one way. The other is where some piece of state legislation alleged to contravene the Constitution has been judicially decided to contravene it, and to be, therefore, invalid. The decision, in narrowing the limits of state authority, tends to widen the prohibitive authority of the Constitution, and confirms it in a range and scope of action which was previously doubtful.

— BRYCE.

30. Thus began that memorable war which, kindling among the forests of America, scattered its fires over the kingdoms of Europe, and the sultry empire of the Great Mogul; the war made glorious by the heroic death of Wolfe, the victories of Frederic, and the marvelous exploits of Clive; the war which controlled the destinies of America, and was first in the chain of events which led on to her Revolution, with all its vast and undeveloped consequences. On the old battle ground of Europe, the struggle bore the same familiar features of violence and horror which had marked the strife of former

generations — fields plowed by the cannon ball, and walls shattered by the exploding mine, sacked towns and blazing suburbs, the lamentations of women, and the license of a maddened soldiery. But in America, war assumed a new and striking aspect. A wilderness was its sublime arena. Army met army under the shadows of primeval woods; their cannon resounded over wastes unknown to civilized man. And before the hostile powers could join in battle, endless forests must be traversed, and morasses passed, and everywhere the ax of the pioneer must hew a path for the bayonet of the soldier.

— PARKMAN.

31. All the world knows that they are a humorous people. They are as conspicuously the purveyors of humor to the nineteenth century as the French were the purveyors of wit to the eighteenth. Nor is this sense of the ludicrous side of things confined to a few brilliant writers. It is diffused among the whole people; it colors their ordinary life, and gives to their talk that distinctively new flavor which a European palate enjoys. Their capacity for enjoying a joke against themselves was oddly illustrated at the outset of the Civil War, a time of stern excitement, by the merriment which arose over the hasty retreat of the federal troops at the battle of Bull Run. When William M. Tweed was ruling and robbing New York, and had set on the bench men who were openly prostituting justice, the citizens found the situation so amusing that they almost forgot to be angry. Much of President Lincoln's popularity, and much, also, of the gift he showed for restoring confidence to the North at the darkest moments of the war, was due to the humorous way he used to turn things, conveying the impression of not being himself uneasy, even when he was most so. — BRYCE.

32. The actual apparatus, like all products of genius, is simplicity itself. It possesses all the elements of portability, flexibility, and control requisite to the purpose in view. Its essentials are, at the transmitting station, a source of electricity, such as an accumulator, a spark coil, control keys, a selective device, and a wave transformer and transmitter. This equipment, which is under the control of an operator, is placed on shore or on the deck of a battleship, cruiser, destroyer, or submarine, as the case may be. The outfit weighs about 200 lb., a mere bagatelle compared with the massive construction of the battleship which it may be instrumental in sinking.

33. "Why, it is not very easy: two things are needful — natural talent, and constant practice; but I'll show you a point or two con-

nected with the game"; and, placing his table between his knees as he sat over the side of the pit, he produced three thimbles, and a small brown pellet, something resembling a pea. He moved the thimbles and the pellet about, now placing it to all appearance under one, and now under another. "Under which is it now?" he said at last. "Under that," said I, pointing to the lowermost of the thimbles, which, as they stood, formed a kind of triangle. "No," said he, "it is not, but lift it up"; and, when I lifted up the thimble, the pellet, in truth, was not under it. "It was under none of them," said he; "it was pressed by my little finger against my palms"; and then he showed me how he did the trick, and asked me if the game was not a funny one; and, on my answering in the affirmative, he said, "I am glad you like it; come along and let us win some money." — BORROW.

34. Such we believe to have been the character of the Puritans. We perceive the absurdity of their manners. We dislike the sullen gloom of their domestic habits. We acknowledge that the tone of their minds was often injured by straining after things too high for mortal reach. And we know that, in spite of their hatred of Popery, they, too, often fell into the worst vices of that bad system, intolerance and extravagant austerity — that they had their anchorites and their crusades, their Dunstans and their De Montforts, their Dominics and their Escobars. Yet when all circumstances are taken into consideration, we do not hesitate to pronounce them a brave, a wise, an honest, and a useful body. — MACAULAY.

35. Any good effect of a tariff in promoting the development of higher grades of productive industry is offset by its bad effect in retarding the development of varied consumption. It is a matter of prime importance for the community in general, and the laborers in particular, to have cheap goods placed within their reach. The educational effect of cheapness in increasing consumption and diversifying the enjoyments of a community is very great. A tariff which temporarily enhances prices for the sake of indirect effects on the producers is liable to have an adverse effect on consumers which outweighs the possible good that it might otherwise afford. — HADLEY.

36. I am struggling to maintain the government, not to overthrow it. I am struggling, especially, to prevent others from overthrowing it. I therefore say that if I shall live, I shall remain President until the 4th of next March; and that whoever shall be constitutionally elected therefor in November, shall be duly installed as President on the 4th of March; and that, in the interval, I shall do my utmost

that whoever is to hold the helm for the next voyage shall start with the best possible chance to save the ship. — LINCOLN.

37. The most reliable indication of public purpose in this country is derived through our popular elections. Judging by the recent canvass and its result, the purpose of the people, within the loyal states, to maintain the integrity of the Union, was never more nearly unanimous than now. The extraordinary calmness and good order with which millions of voters met and mingled at the polls give strong assurance of this. Not only all those who supported the Union ticket, so called, but a great majority of the opposing party, also, may be fairly claimed to entertain and to be actuated by the same purpose. It is an unanswerable argument to this effect, that no candidate for any office, high or low, has ventured to seek votes on the avowal that he was for giving up the Union. — LINCOLN.

38. What is a trust? It is a combination of capital, designed to simplify and unify business, or a combination of labor, designed to simplify and unify industry. It is easy to see, therefore, that there can be good trusts and bad trusts, just as there can be good men and bad men. A trust is a good trust when it performs the work for which it is organized, and produces better goods at cheaper prices, and delivers them to the consumer more conveniently than a dozen different concerns could do. The consumer is the sovereign factor. The well-being of the masses is the result of every industrial development that endures. — BEVERIDGE.

39. I have lately come to perceive that the one thing which gives value to any piece of art, whether it be book, or picture, or music, is that subtle and evasive thing which is called personality. No amount of labor, of zest, even of accomplishment, can make up for the absence of this quality. It must be an almost instinctive thing, I believe. Of course, the mere presence of personality in a work of art is not sufficient, because the personality revealed may be lacking in charm; and charm, again, is an instinctive thing. No artist can set out to capture charm; he will toil all the night and take nothing; but what every artist can and must aim at is to have a perfectly sincere point of view. He must take his chance as to whether his point of view is an attractive one; but sincerity is the one indispensable thing. It is useless to take opinions on trust, to retail them, to adopt them; they must be formed, created, felt. The work of a sincere artist is almost certain to have some value; the work of an insincere artist is of its very nature worthless. — A. C. BENSON.

40. The spirit that makes a man, when he has once undertaken a thing, put it through to a finish, and win out no matter what it costs (and this was once given as a definition of the Yale spirit), is an excellent maxim for business or politics, and one that is frequently heard in defense of the present teeth-gritting state of affairs between Harvard and Yale. But such a maxim cannot be applied to athletics. It means the death of athletics. Its place is in the prize ring or anywhere you please save in a branch of activity which is essentially a recreation. The true amateur athlete, the true sportsman, is one who takes up a sport for the fun of it and the love of it, and to whom success or defeat is a secondary matter so long as the play is good. Rivalry is a vital element in sport; it is from doing the thing well, doing the thing handsomely, doing the thing intelligently that one derives the pleasure which is the essence of sport. Even more vital than rivalry itself is the checking of its fierceness and bitterness by the graciousness of gentlemanly feeling. It must be remembered that pure rivalry is fighting, and the more its part is magnified in sport, the more sport takes on the nature of a fight, — the nature of the sport which has come to exist between Harvard and Yale. We have to admit that there are some of us who prefer fighting-fun to sport, and there is no doubt that the fighting is a healthy discipline; but the majority of us do not, and there is no reason why our athletics should be molded to suit the taste of the former, — that we should be made to take our fun with all these convulsions and hysterics. Yet just as long as we meet the present-day Yale, such will be the state of things. — Wm. James, Jr.

41. The artistic temperament is commoner, I think, than is supposed. Most people find it difficult to believe in the existence of it, unless it is accompanied by certain fragile signs of its existence, such as water-color drawing, or a tendency to strum on a piano. But, as a matter of fact, the possession of an artistic temperament, without the power of expression, is one of the commonest causes of unhappiness in the world. Who does not know those ill-regulated, fastidious people, who have a strong sense of their own significance and importance, a sense which is not justified by any particular performance, who are contemptuous of others, critical, hard to satisfy, who have a general sense of disappointment and dreariness, a craving for recognition, and a feeling that they are not appreciated at their true worth? To such people, sensitive, ineffective, proud, every circumstance of life gives food for discontent. They have vague perceptions which they cannot translate into words or symbols. They

find their work humdrum and unexciting, their relations with others tiresome; they think that under different circumstances and in other surroundings they might have played a braver part; they never realize that the root of their unhappiness lies in themselves; and, perhaps, it is merciful that they do not, for the fact that they can accumulate blame upon the conditions imposed on them by fate is the only thing that saves them from irreclaimable depression.

— A. C. BENSON.

42. With us in America, the fight is between interests which do not want fair play on the one hand, and the people who mean that everybody shall play fair on the other hand. Here and now, as everywhere and at all times, the people are winning, and will completely win. But it is a hard fight. Every man is needed. Especially young men like yourselves are needed. If the Nation were at war — and it may be at war before many years — every one of us would gladly give his blood and life for it on the field of battle. But this is not enough; every one of us must give his time and strength to the Nation in the field of politics. The man who will not do this does not deserve those rights which his indifference compels others to win for him. The young man who will not take part in the Nation's civil struggles for honesty and righteousness is unworthy of his fathers, who gave not only their time and strength in the same struggle, but gave their blood and lives on war's red fields for the same great purpose. — BEVERIDGE.

43. There are two kinds of amateur photographers, those who simply enjoy taking and possessing pictures of the things that interest them, and those who enjoy the making even more than the taking of the pictures. The one may use the camera for the sake of telling pictorially the story of his travels, — the ocean trip, the scenes in strange lands are all in all to him. He may use the camera in telling a picture story of the children. He may use it in his business, or with it may cherish his favorite fad, be it golf or motoring or shooting or fishing, and yet, perhaps, will care nothing for photography except as a means to an end — the obtaining of pictures that have the personal interest. To another, photography appeals of itself. To him the iris diaphragm is more wonderful than a carburetor, pyro more interesting than gasoline; a tripod is a thing of beauty compared with a brassie, an anastigmat lens is more wonderful than a gun barrel of the finest Damascus, and for him a piece of Velox paper has greater lure than has the most brilliant fly in the

collection of an Izaak Walton. In either case the answer to the camera question is — "Kodak." To either it appeals by its lightness and its well-madeness. To either it appeals because no dark room is needed for loading or unloading.

44. The task of humanity, to wit, the task of organizing here on earth a worthy social life, is in one sense a hopelessly complex one. There are our endlessly numerous material foes, our environment, our diseases, our weaknesses. There are amongst us men ourselves, our rivalries, our selfish passions, our anarchical impulses, our blindness, our weak wills, our short and careful lives. These things all stand in the way of progress. For progress, for organization, for life, for spirituality, stand as the best forces, our healthier social instincts, our courage, our endurance, and our insight. Civilization depends upon these. How hopeless every task of humanity, were not instinct often on the side of order and of spirituality. How quick would come our failure, were not courage and endurance ours. How blindly chance would drive us, did we not love insight for its own sake, and cultivate contemplation even when we know not yet what use we can make of it. And so, these three, if you will, to wit, healthy instinct, enduring courage, and contemplative insight, rule the civilized world. He who wants life to prosper longs to have these things alike honored and cultivated. They are brethren, these forces of human spirituality; they cannot do without one another; they are all needed. — ROYCE.

45. The diminution has continued. The influence of Coleridge has waned, and Wordsworth's poetry can no longer draw succor from this ally. The poetry has not, however, wanted eulogists; and it may be said to have brought its eulogists luck, for almost every one who has praised Wordsworth's poetry has praised it well. But the public has remained cold, or, at least, undetermined. Even the abundance of Mr. Palgrave's fine and skillfully chosen specimens of Wordsworth, in the *Golden Treasury*, surprised many readers, and gave offense to not a few. To tenth-rate critics and compilers, for whom any violent shock to the public taste would be a temerity not to be risked, it is still quite permissible to speak of Wordsworth's poetry, not only with ignorance, but with impertinence. On the Continent he is almost unknown. — ARNOLD.

46. If, disregarding conduct that is entirely private, we consider only that species of conduct which involves direct relations with other

persons; and if under the name government we include all control of such conduct, however arising; then we must say that the earliest kind of government, the most general kind of government, and the government which is ever spontaneously recommencing, is the government of ceremonial observance. More may be said. This kind of government, besides preceding other kinds, and besides having in all places and times approached nearer to universality of influence has ever had, and continues to have, the largest share in regulating men's lives. — SPENCER.

47. Thus the matter of life, so far as we know it (and we have no right to speculate on any other), breaks up, in consequence of that continual death which is the condition of its manifesting vitality, into carbonic acid, water, and nitrogeneous compounds, which certainly possess no properties but those of the ordinary matter. And out of these same forms of ordinary matter, and from none which are simpler, the vegetable world builds up all the protoplasm which keeps the animal world agoing. Plants are the accumulators of the power which animals distribute and disperse. — HUXLEY.

CHAPTER VI

THE SENTENCE

In the first chapters of this book you were taught how to construct the whole composition, and learned that much depends upon the arrangement of its constituent parts, the paragraphs. In the chapter on the paragraph you studied these parts by themselves, and found out that they, as well as the whole composition, were built up of subordinate parts which must be combined according to the principles of Unity, Coherence, and Emphasis. These subordinate parts of the paragraph, the sentences, are now to be studied, and their structure analyzed.

The sentence is the smallest unit that can express a complete thought; for, though use is made, in expressing thought, of certain symbols called words, these cannot carry thought of themselves. They merely represent ideas, and it is only when they are combined in certain relations that they carry thought. The properties of single words will be discussed in a later chapter; here we are concerned with sentences as units and with the way in which they are made coherent and emphatic.

As a unit of thought, a sentence is worthy of the closest care; for more genuine skill is required to perfect a sentence than to write a good theme. As in a miniature there is necessary a greater fineness of touch, and a more careful handling of detail than in a large canvas, so in a sentence there is need of the greatest delicacy of treatment. Here your sense of fitness, of proportion, and of adaptability comes most into play, and your power of accurate thinking must be most ably concentrated. There are more things to the making of a sentence than are dreamed of by the inexperienced writer. What some of these are will now be pointed out.

A sentence is usually defined as a group of words expressing a complete thought. A correct sentence, then, according to the

principle of Unity, is one which fulfills a double requirement: it must not contain more than one thought; and the thought it contains must be complete. This may seem easy; but your experience has probably already shown you that it is not as easy as it looks. What is the difficulty? Presumably it is that you do not clearly understand just what is meant by the word *thought*.

It is important that the meaning of this word should be understood. The mind, when occupied with any subject, has in stock a number of impressions, or ideas. These may at first be vague and unrelated, as "flying," "aeroplanes," "birds," "speed"; but after the thinking faculty is applied to them, they assume shape and fall into certain definite relations.

This process by which the relation is discovered is called thought; and, somewhat carelessly, the relation itself, when clearly defined in the mind, is also called a thought. The words "Birds are flying," or "Aeroplanes fly swiftly," for instance, express thoughts suggested by the ideas mentioned above; they show certain relations between the ideas "birds" or "aeroplanes" and the idea "flying." In each case the thought is a simple one. These same ideas may, however, be combined into different relations, giving us several thoughts of varying complexity.

1. Birds and aeroplanes fly swiftly.
2. Birds surpass aeroplanes in speed of flight.
3. Aeroplanes cannot compete with birds in speed.
4. Birds fly more swiftly than aeroplanes do.
5. Although aeroplanes have been wonderfully improved, they cannot equal birds in speed of flight.
6. No matter how swiftly the aeroplane flies, it cannot keep up with the birds.
7. The aeroplane flies swiftly; but the bird has greater speed.

Although there are several ideas in each of these sentences, there is only one thought, because all the ideas are brought into a certain relation with each other. In the first three sentences the relation is simple; there is but one statement made, although in the first the statement is made of two distinct objects.[1] In

[1] A sentence containing a compound subject or a compound object, or both, is considered a simple sentence, because only one statement is made; for example, "Tea and coffee are drugs and stimulants."

the last four the relation is complicated; in the last, for instance, the words as far as the semicolon express in a simple statement a relation between the ideas "aeroplane," "flying," "speed"; the words after the semicolon express a relation between the ideas "bird," "flying," "speed." Furthermore the sentence as a whole makes known a relation between these two sets of relations. Thus we find two simple statements, each formed by the relating of ideas, combined to show a new relationship, a new and larger thought. Analysis of sentences (4), (5), and (6) will show a similar combination of statements into single complete thoughts. A study of these should show that a thought (which, when verbally expressed, we call a sentence) consists of *an understanding of the relations existing between certain ideas.*

We have seen that a few ideas may be combined to form several thoughts. We have also seen that these thoughts may be expressed in the form of simple statements, or in the more complex form into which two or more simple statements may be combined. In the following sentence the thought (which we shall from now on generally call the sentence) is composed of five statements: —

Though I would not willingly part with such scraps of science, I do not set the same store by them as by certain other odds and ends that I came by in the open street while I was playing truant.

The statements are: —

1. I would not willingly part with such scraps of science.
2. I do not set store by them.
3. I set store by certain odds and ends.
4. I came by certain odds and ends in the open street.
5. I was playing truant at the time.

The number of statements in a given sentence is not an important matter. A sentence containing a single statement, or one containing a dozen or fifteen statements, may be equally correct. The number of statements, or *clauses*, as we shall call them in the future, depends upon the complexity of the thought to be expressed in the sentence. A simple thought may be best expressed in a single statement or simple sentence. A complex thought may be best expressed in a complicated relationship of statements

or clauses, many of which, in varied relationship to each other, may be required adequately to express the thought. The real problem of the construction of good sentences is the problem of getting the right relationship for all the clauses. Before discussing the proper relationships, it is necessary to know what are the possible relationships, and these we shall now consider.

We are already familiar with sentences containing but one statement; that is, Simple Sentences. Of sentences containing more than one statement there are two types, for there are two general ways in which statements may be combined to express one thought. Statements may be combined in such a way as to show that the clauses are of equal value; or they may be combined to show that some clauses are of less value than others. If the clauses are combined to show equal rank, they are said to be coördinate, and the sentence is called a Compound Sentence. If one statement outweighs the others in importance, it is called the main or independent clause, and the others are called subordinate or dependent clauses; the resultant sentence is known as a Complex Sentence. Of the seven sentences given on page 114, the first three are simple, the next three are complex, and the last is compound.

There are eight well-defined relations which coördinate clauses may bear to one another in compound sentences. The statements may be: —

(1) In the *same line of thought*, the second adding to the first, the third to the second, and so on. The conjunction which indicates this relation is *and*.

The night was dark, and there was a chill of snow in the air.

Here there are two statements, one about the darkness of the night, the other about its chilliness. These are regarded as coordinate, and unite to make up one complete thought about the night. Of course, this sentence might have been written, "The night was dark and chilly." The thought in such a case would have been the same, but the sentence would have been simple, as it would have contained but one statement. Other examples follow: —

The hungry he hath filled with good things; and the rich he hath sent empty away.

My eldest uncle, John, had left me an estate in land of about thirty pounds a year; and I had a long lease of the Black Bull in Fetter Lane, which yielded me as much more.

(2) The statements may be in *contrast* to each other; the conjunctions in this case are *but, yet, nevertheless.*

Knowledge comes, but wisdom lingers.

Party spirit exists under different shapes in all governments, more or less stifled, controlled, or repressed; but in those of the popular form it is seen in its greatest rankness and is truly their worst enemy.

War, on their own soil and at their own doors, was, indeed, a strange work to the yeomanry of New England; but their consciences were convinced of its necessity, their country called them to it, and they did not withhold themselves from the perilous trial.

(3) They may be in *alternation*, a relation which is expressed by *or* and *nor.*

Either the principle is wrong, or there is something amiss with its application.

Blandishments will not fascinate us, nor will threats of a halter intimidate.

But that jealousy to be useful must be impartial; else it becomes the very influence to be avoided, instead of a defense against it.

(4) One of two statements may be a consequence of, or inference from, the other; the conjunctions here are *hence, therefore,* etc.

Wisdom is the principal thing; therefore get wisdom.

He has been absent for a week; hence he must be sick.

This coördinate relationship is not to be confused with subordinate clauses of result, which will be discussed later.

(5) Occasionally, the second of two coördinate statements gives a *reason*, not for the *truth* of the preceding statement, but for the *speaker's knowledge* of its truth.

It will rain, for the barometer is falling.

I slept, as I reckoned, about nine hours; for when I awakened it was daylight.

This usage is not to be confounded with subordinate causal clauses, the use of which will be mentioned later.

In all these cases the conjunctions are often omitted. The fact that the statements are written together in one sentence shows (in such cases) that they are to be regarded as component parts of one single thought; and the particular relation the statements bear to each other is made clear by their sense. You can readily determine, for example, what relation the coördinate statements bear to each other in each of the following sentences: —

You cannot run away from a weakness; you must sometime fight it out or perish.

The sun was slowly setting; darkness gradually shut down upon us.

Water expands in freezing; often in the winter season pitchers filled with it burst.

(6) Two or more statements are sometimes coördinated with or without the aid of a conjunction, when they *repeat the same thought.*

A young man feels himself one too many in the world; his is a painful situation; he has no calling; no obvious utility; no ties but to his parents.

The ordinary occupations of life were abandoned; the plow was stayed in the unfinished furrow; wives gave up their husbands; and mothers gave up their sons, to the battles of a civil war.

You have in a common cause fought and triumphed together; the Independence and Liberty you possess are the work of joint councils and joint efforts, of common dangers, sufferings, and successes.

(7) Similarly, *a statement and an example* are sometimes coördinated.

Places small and uninteresting in themselves often have greatness thrust upon them; Waterloo is known in history only because a great battle was fought near it.

(8) There is one other type of compound sentences. Sometimes a number of details are massed together so as to give an impression of unity.

In one corner of the room stood an old-fashioned bedstead; in another, a rickety washstand; the walls were bare and unpapered; there was no carpet on the floor.

It is easily seen that in these Compound Sentences the clauses, while related to each other in the thought expressed, are grammatically independent, no clause depending upon any other. In the Complex Sentence, however, we find that one statement is regarded as more important than the others and is therefore called the main or independent clause. The other statements are joined to this by conjunctions in such a way as to show they are dependent on it. They receive their identity only from their thought-relation to the main clause. Their existence in the sentence is justified only by the fact that they serve the independent clause in some menial capacity; they are the valets, the footmen, the men of all work. The subordinate clauses may perform the functions of nouns, adjectives, and adverbs.

Noun clauses are clauses used to perform any of the functions of a noun. They may be used as (1) the subject of a verb; (2) the object of a verb; (3) the object of a preposition; (4) in apposition with another noun; or (5) as a subject complement or an object complement. Examples of each of these uses follow: —

1. That honesty is the best policy is a mistaken conception of honesty.
   That he is sick is too bad.
2. I regret that I am not there.
   He said, "I really must go."
3. Much depends upon when and where you read a book.
   Why should I worry about what he says?
4. The problem, what to do next, now confronts us.
5. All this renders the case what we might call problematic.

It is evident that all quotations, whether direct or indirect, and all indirect questions, are included among noun clauses.

Adjective clauses, like other adjectives, qualify, or depend on, nouns or pronouns. They are always relative clauses introduced

by *who*, *which*, *that*, or *what*, or by words which are equivalents of these relative pronouns plus prepositions; as, *where* = *in which*, *when* = *at which*, etc.

The man who just struck out is the best batter on the team.

The book is not in the place where I left it.

The impressions with which I first undertook the arduous trust were explained on the proper occasion.

Yet Salem was precisely the place where the miserable offer was spurned.

Adverb clauses depend on verbs, adjectives, and adverbs. As they express a large number of subordinate relations, they require special attention. Following is an enumeration of these relations, with examples of each.

(1) Time.

I shall go, when I get ready.

While the doctor was away, the patient grew worse.

I waded with what haste I could, and swam in the middle about thirty yards, till I felt ground.

But the creatures ran off a second time, before I could seize them.

(2) Place.

Go where glory waits thee.

Everywhere that Mary went, the lamb was sure to go.

I walked towards the northeast coast, over against Blefuscu, where, lying down behind a hillock, I took out my small perspective glass and viewed the enemy's fleet at anchor.

(3) Degree, or Comparison.

New Haven is farther north than New York is.

The more, the merrier; the less, the better fare.

There must be a development in constitutional formulas, just as there is in theological.

So far as we have already formed engagements, let them be fulfilled with perfect good faith.

(4) Manner.

He went at his problems much as an angry bull goes at a red rag.

I will do the work as though it were my own.

I delivered up both my pistols in the same manner as I had my scimitar.

(5) Cause, or Reason.

Cream rises to the surface because it is lighter than milk.

The process shows no signs of stopping, nor can it, for the new conditions of economics and politics bring up new problems for solution.

But I found all my labor to little purpose, for, being out of my depth, I was not able to work.

(6) Condition.

If a person cannot be happy without remaining idle, idle he should remain.

Unless you do it, I shall.

If, in our case, the Representative system ultimately fail, popular governments must be pronounced impossible.

(7) Purpose, or Result.

Workingmen combine into unions in order that they may the better protect their rights.

The road was completely blocked, so that we were forced to go another way.

The Americans have more than once bent their Constitution that they might not break it.

So many extreme things were done under the pressure of necessity, that something less than these extreme things came to be accepted as a reasonable and moderate compromise.

(8) Concession.

Though he slay me, yet will I trust in him.

Whatever may be conceded to the influence of refined education on minds of peculiar structure, reason and experience both forbid us to expect that national morality can prevail in exclusion of religious principle.

No matter how hard you try, you cannot do it.

It might be well at this point to distinguish between clauses of consequence or inference (see p. 117), which are coördinate, and clauses of result, which are subordinate. In the clauses of inference both clauses are independent; although there is connection between them, it is not a connection which subordinates

either clause. When two clauses are connected in a relationship of result, one is necessarily subordinate. In the sentence, "He would not go, so that I had to," the last clause has no meaning without the first, and is evidently a subordinate result clause. In the sentence, "He did not come as he agreed, hence he must have been ill," both clauses are meant to be considered as of equal value. There is a similar distinction between coördinate clauses of reason (see p. 117) and subordinate clauses of cause. In the sentence, "There is a storm without, for I hear the howling of the wind," it is evident that the hearing of the howling of the wind is not a cause of the storm, but merely the cause of the speaker's knowledge of the storm, and therefore the clause is not one of cause, but one of reason. That it is independent in structure, is evident.

This concludes the classification of sentences according to the relation of the clauses. It might be added that several clauses of different types may be included in one sentence, so that a sentence may have both coördinate or subordinate elements, or may have subordinate clauses of the same kind which are coördinate with each other. When the various relationships of clauses have become familiar, the student should spend considerable time upon Exercise A in Appendix II (pp. 420 to 425) until the analysis and reconstruction of these sentences becomes easy. After that, he will do well to spend some time upon Exercise B in Appendix II (p. 425), practicing the combining of separate statements into well-organized sentences by finding the proper thought relationships between the various statements. Careful drill on Exercises A and B is of great importance, for by such work the student best familiarizes himself with the various relationships of clauses, and thereby becomes prepared to construct proper sentences of his own. For, as has been already stated, the real problem of the construction of good sentences is the problem of getting the right relationship for all the clauses.[1]

When the student has thus mastered the structure of the sentence, he is ready to consider the matter of Unity, Coherence, and Emphasis in the sentence.

[1] As an aid in expressing the proper relationships, a list of the conjunctions used for each relationship is given in Appendix I, p. 418.

I. Unity

We have already defined the sentence as a group of words expressing only one thought, and a thought which is complete. Unity is first obtained, then, by the careful avoidance of words, phrases, or clauses which are not necessary or helpful in expressing the thought. In the simple sentence it is necessary to avoid modifying words or phrases which are irrelevant. In the sentence below, it can be easily seen that the italicized modifiers are unnecessary, while the unitalicized modifiers really aid the expression of the thought. The former violate Unity, the latter do not.

A short, stout man, *fifty years old and a lineal descendant of John Alden*, angrily struck the heavy door, *made, by the way, by one James Cooper, a carpenter of Hamden*, with his cane.

In compound sentences it is necessary to be certain that the clauses really do form one thought. Occasionally clauses are carelessly coördinated when they have no real connection; as,

Julius Cæsar was the greatest emperor of Rome, but Athens is the chief city of Greece.

Such clauses should be written as separate sentences.

In complex sentences care must be taken that all the subordinate clauses belong to the sentence. Noun clauses give little trouble in this respect and need not be considered here. Relative clauses, however, are likely to cause trouble and must be carefully watched. Be sure first that the statement in a relative clause is really a part of the idea suggested by the word it modifies; be sure, second, that it is a necessary part of the idea in the particular connection in which it occurs. This is precisely similar to the caution given in regard to the unity of the simple sentence. In this case the modifiers are clauses instead of words and phrases; but the same rule holds good.

The Japanese, in a recent war, overwhelmingly defeated the Russians, *who are connoisseurs of tea and tobacco.*

The statement in the relative clause in this sentence may, or may not, be considered as really a part of our idea of the Russians; but as it is not a necessary part of the idea in connection with their defeat by the Japanese, it violates Unity. The same fault occurs in the following sentences: —

The burglar was killed with an ancient shotgun, which had formerly been my uncle's, *who is now on a voyage in the Pacific.*

The Amazon is a large river in Brazil, *where the nuts come from.*

Sometimes, again, a statement is subjoined in a relative clause, when it does not belong to the thought of the sentence in any relation at all; as, —

I parted from her at the door, *at which I again presented myself at seven.*

In the following sentences, however, the relative clauses are necessary, or at least helpful, in identifying the persons indicated by the words they modify, and so are unified parts of the sentence.

The man whom you mention is my uncle.

The perfect historian is he in whose work the character and spirit of an age is exhibited in miniature.

All this world, and all the glory of it, were at once offered to a young man, to whom nature had given violent passions, and whom education had never taught to control them.

Irrelevant adverbial clauses must likewise be avoided.

It has been stated that, for a sentence to possess Unity, it must express only one thought, and that this thought must be complete. You have seen what is meant by a thought, and how a sentence must be constructed to express one thought, and only one. You should now see that this thought must be complete — not a fraction. Statements are sometimes written as complete sentences, when, in reality, they are but coördinate clauses of one compound sentence. The fault is worse when clauses so written are subordinate. This practice violates Unity, because it leaves the thought incomplete. If the foregoing remarks on sentence-structure have been taken to heart, this fault should not now trouble you. The fault is illustrated herewith: —

He tried to appear unconcerned. But he couldn't.

He told me that the course covered three years. And he assured me that it probably would not be hard work.

At the beginning of the nineteenth century, inventions were few and far between. That is, inventions of great importance.

The coming of steam revolutionized travel, as it made possible the crossing of the ocean in the least possible time. Reducing the time from months to days.

On Thursdays I have an eight o'clock recitation. While on Fridays I have nothing till ten.

Falstaff was fat. Most fat men are jolly. Falstaff was no exception.

The trouble here seems to be chiefly one of punctuation. At any rate, most of the examples above may be corrected by pointing the sentences properly. Even so, however, a proper sense of unity should have prevented the writer from marking off as complete sentences such phrases and clauses as are but fragments of thought.

On rare occasions, fragmentary sentences are used by good writers. Such groups of words are generally emphatic, as the license of their form calls special attention to their matter. Carlyle is overfond of this device, and is in no wise to be imitated. Stevenson employs it sometimes. For example, he ends a certain paragraph with the assertion that a certain characteristic "stamps the man who is well armored for this world." The next paragraph begins thus: "And not only well armored for himself, but a good friend and a good citizen to boot." Nevertheless, beyond an occasional expression like, "But enough of this," or "To take up the next point," writers without an established literary reputation should avoid this kind of writing.

There is more to the problem of Unity of the sentence, however, than the avoidance of irrelevant words, phrases, or clauses. All the elements of the sentence must belong to the sentence; they must also have a correct relationship to the rest of the sentence, and the relationship must be evident. If the relationship of one part of the sentence to the rest is not correct or clear, Unity is violated as much as though the clause had no relationship. Simple sentences are ordinarily free from these errors. In compound sentences three faults are found.

(1) In the first place, statements are often made coördinate, when in reality they are not of equal importance, as, —

It began to rain, and we started home.

when it should be, —

As it began to rain, we started home.

or, —

When it began to rain, we started home.

This is one of the commonest of errors. For many writers there is only one conjunction, the useful *and*. This word is brutally overworked; it is tortured from its true meaning and made to do duty for all other words of the same part of speech. This is owing either to a limited vocabulary at the writer's command, or perhaps even more to slovenly carelessness. Statements are strung together with *ands*, on the same principle as that by which a railroad crew make up a train. The cars are loaded with different cargoes; some bear grain, some coal, some furniture, some live stock. Some of the loads are worth a few hundred dollars, others are worth several thousands. The material or the value has nothing to do with their connection; they are coupled together solely because they are all going in the same direction. Such is the method of the careless writer. Disregarding the relative value of his statements and their contents, he joins them all by *ands*, as the quickest way of getting to his destination. The result is that he writes like this: —

It began to rain and we started home and it soon grew dark and so we lost our way.

We worked hard and it was not long before we had a good supply.

The trouble is that these statements are not all of equal rank, so that when united by *ands* they do not form one thought, but several, and hence violate Unity.

(2) It often happens that, though the statements are really coördinate, the writer fails to bring out by the use of proper conjunctions just what relation the statements have to one another. Here again it is the *and* that makes the chief trouble. "John

went to school and Peter stayed at home" is a common but vague way of saying, "John went to school *but* Peter stayed at home." You should notice carefully whether your statements are in the same line of thought, in contrast, or in alternation; whether one statement is a consequence of another, or gives a reason for it, or repeats its thought, or furnishes an example. You should then connect the statements in such a manner as to make their relation clear. Important as it is that you should mind your *p*'s and *q*'s, it is even more important that you watch your *buts* and *ands*.

(3) If the writer carelessly phrases his thought, he may write a sentence which will be clear to him, but obscure to the reader, because the relationships existing among the clauses have not been made evident. At first glance the following sentence seems to lack unity because the clauses are in no way connected in thought.

The operation of an incubator is simple, but no machine will work well unless watched.

Further study may show that there is a connection which has been left out. Supplying the omitted part, we have: —

The operation of an incubator is simple; but an incubator, like any machine, will not work well unless watched.

We have now a unified sentence, because the relation of the clauses has been made evident.

In complex sentences two faults are found.

(1) Frequently a statement is subordinated in a relative clause, whereas in reality it is coördinate with a preceding statement.

He supported the frightened girl to the door, followed by a servant, with whose assistance he helped her down the steps.

The clause beginning with "whose" is not needed to complete our conception of the servant, but is really an additional statement in the same line of thought as the preceding. It might better be expressed thus, " . . . and with the servant's assistance," etc. Or, still better, the sentence might read, "He supported the frightened girl to the door, and, with the assistance of a servant who had followed, helped her down the steps."

(2) Occasionally the relationship of an adverbial clause to the main clause is not correctly expressed. Thus we find, —

Williams was disappointed when he failed.
Think twice when you speak.
When another day came, it brought me no peace.

when we should have, —

Williams was disappointed because he failed.
Think twice before you speak.
Although another day came, it brought me no peace.

This is a fault similar to that pointed out in the construction of compound sentences, when *and* is made to do the duty of *but*. In complex sentences there is more danger of this sort of error. The subordinate relations are so many, and the shades of meaning so fine, that you must exercise your full powers of discrimination. Do not subjoin a statement in a concessive relation, when it really denotes condition. Do not confuse time and cause. And do not subjoin a statement in an adverb clause, when it should be coördinated.

The conjunction *while* is a frequent offender in this respect. *While* is best used to introduce a clause expressing time. It *may* be used to mean *though* or *but*. Such usage, however, lacks precision. If *though* or *but* are meant, why are they not used? The following sentences are possible as they stand: —

While mother is far from well, she would be able to endure a trip to New York.

Mr. Hammond was there in all his glory, *while* Mrs. Hammond was unable to be present.

But they would be more accurate if expressed thus: —

Though mother is far from well, she would be able to endure a trip to New York.

Mr. Hammond was there in all his glory; *but* Mrs. Hammond was unable to be present.

When, in like manner, is often used in place of *whereupon;* as,

She joyfully took and read the letter; *when* her eyes immediately suffused with tears.

The fault in each of these cases, like the fault of using *and* for *but* (see p. 127), is carelessness, and results in vagueness or ambiguity. Such slipshod usage is to be avoided.[1]

Some practical aid in the building of unified sentences may be had from a thorough understanding of two important types of sentence — the *periodic*, and the *loose*. The periodic sentence is so constructed that the meaning is incomplete until the end. In the loose type, however, there is more than one place at which the sentence might end and still make sense. The difference between these two types is shown by the following table: —

LOOSE	PERIODIC
We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather.	At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end.
Talkative women listen, when there's anything worth hearing.	When there's anything worth hearing, talkative women listen.
He likes music, and art as well.	He likes both music and art.
The principle is wrong, or else there is something amiss with its application.	Either the principle is wrong, or there is something amiss with its application.
I can't go, unless I get some money.	Unless I get some money, I can't go.

By its very nature the periodic sentence is apt to possess unity. As the sense is to be incomplete until the end, it must follow that the writer knows, before he begins to write, just what he is going to say. This makes it necessary for him to test his ideas rigidly to see if they belong together. In the case of a loose sentence, on the other hand, the writer usually does not know just how he is going to end. He first writes one statement, then adds other statements or ideas, as they seem to be required. Herein lies the danger. By the laws of suggestion, one thing leads to another, until, if a close watch is not kept, the thought goes astray. Phrase after phrase, clause after clause, the words move on, until

[1] Exercises 3 and 4 under A in Appendix II (p. 420) will give valuable training in the use of correct conjunctions. A list of conjunctions, arranged according to their use, is given in Appendix I (p. 418).

the original idea is forgotten. This is the fault in the following sentences: —

I doubt very much if any one has a harder day than this one, especially as it comes on Monday, and Sunday is not a good day for studying, even if you have no religious scruples concerning it.

The many inventions in small arms, field guns and everything pertaining to war, are very noticeable features of the last ten years and so by enumerating in this manner, one could bring to mind a great number of inventions, without describing any one in particular, but if one should attempt to give even a brief description of a few already enumerated, it would be a long and tedious task.

Loose sentences, of course, are not bad necessarily. In most good writers they probably outnumber the periodic. When properly unified, they promote ease, and do away with formality and pompousness. The following paragraph from James Bryce consists of two loose sentences properly constructed: —

There are also points of construction on which every court, following a well-established practice, will refuse to decide, because they are deemed to be of "a purely political nature," a vague description, but one which could be made more specific only by an enumeration of the cases which have settled the practice. These points are accordingly left to the discretion of the executive and legislative powers, each of which forms its view as to the matters falling within its sphere, and in acting on that view is entitled to the obedience of the citizens and of the states, also.

But as your custom heretofore has probably been to write loose sentences almost exclusively, and as such sentences are so liable to abuse, you should cultivate the habit, for a while, of making as many as possible of your sentences periodic. And even when you do not use periodic sentences you should habitually think out each sentence in its entirety before putting any part of it in writing. Thereby you will undoubtedly decrease the number of your offenses against Unity.[1]

As tests of the Unity of the sentence the following questions may be asked: *Have the clauses of the sentence any relation? Have they the right relation? Is this relation properly expressed?*

[1] For examples of miscellaneous violations of Unity, see Appendix, p. 427.

The sentence, then, must contain one complete thought, expressed by properly related words, phrases, and clauses. You have been told how to construct sentences which will conform to this requirement. This is the first thing necessary in order that you may fulfill the purpose of good writing, to put your own mind into communication with the minds of others. But it is not the only thing needful. Not only must you lighten the reader's work by placing before him but one thought at a time; you also must express this thought clearly. The reader must be able to understand what you say. It is not enough that he may, after repeated study, understand; it is desirable that, even with but a glance, he cannot possibly misunderstand. The principle by which you achieve this requisite of composition is called the principle of Coherence.

II. Coherence

Coherence in the sentence, as in the paragraph and whole composition, is largely a question of the proper ordering and arrangements of the parts of which the whole is composed. Words, phrases, and clauses must be where they belong. Each must know its place and keep its place. It is your business to see that this rule is observed. You may most readily understand how to perform this duty of supervision, if you comprehend well the chief respects in which the rule is likely to be disobeyed. These will now be discussed.

Almost all the offenses against Coherence come under one or another of the three following categories: (1) faulty reference; (2) faulty placing of modifiers; (3) change in grammatical construction.

1. Reference is faulty when the writer fails to make clear precisely to what words certain other words refer. The offenders are pronouns and participles. Pronouns should be used with precision. Personal pronouns, demonstratives, and relatives are alike treacherous. The general rule for their use is twofold. First, they should refer to *definite* persons, things, or ideas; that is, their reference should not be vague. Second, they should

refer to *particular* persons, things, or ideas; that is, their reference should not be ambiguous.

The following group of sentences illustrates violations of this rule in its first aspect. The pronouns in each sentence refer not to any definitely expressed antecedent, but to a notion conveyed by the sentence as a whole, or *implied* by some word in the sentence: —

I went duck-shooting yesterday and bagged six of *them.*

Electricity is naturally regarded as the best form of power by the students of *that* department.

The horse was overloaded and then beaten because he could not draw *it.*

If I did not have a "two o'clock," I could take plenty of time, *which* would be more pleasant.

With the forefinger of his right hand he successively touched *those* of his left.

In the first sentence above, *them* refers to a noun, "ducks," *implied* in the word "duck-shooting." In the third sentence, *it* refers to the *notion* conveyed by the statement, "the horse was overloaded." Explain the faults in the other sentences.

In the following sentences the rule is violated in its second aspect. The pronouns here are ambiguous: —

A bird can see a worm while *it* is flying.

As the train was waiting, after I bought my ticket I entered *it.*

The man's father was killed and *he* afterwards fell in love with Maud.

A number of fellows in my division were making merry over a bag of peanuts, and the result was that *they* were scattered all around as *they* were thrown at *one another.*

I must go and help Alice with the heifer; *she* is not very quiet yet and I see *her* going out with *her* pail.

In each of these sentences it is not clear to which of two possible antecedents the pronouns refer.

Expressions quoted indirectly are full of pitfalls of this kind.

John told my brother that *he* might come to see *him* if *he* would let *him* know when *he* would find it most convenient.

Harry Percy said to King Henry IV that *he* behaved *himself* not to *him* as *he* should; for, *he* said, ne had *he* been, *he* had never been king of England.

On his way he visited an old friend who had asked *him* to call upon *him* on his journey northward. *He* was overjoyed to see *him*, and *he* sent for one of *his* most intelligent workmen and told *him* to consider *himself* at *his* service, as *he himself* could not take *him* as *he* wished about the city.

An appropriate question, upon reading such sentences, would be *Who's who?*

Participles are equally dangerous. Sometimes, as is the case with pronouns, their reference is vague.

Hastening up the steps, the door opened.
On entering the room, the eye is struck by a huge chandelier.
After eating a hearty dinner, our carriages were brought to the door.
Lost in meditation, the minutes fleeted past.

Each sentence above illustrates what is called the "dangling participle." There is no one word to which the participle definitely refers. In each sentence except the third, they refer presumably to words in a preceding sentence. In the third, the participle refers to the antecedent of *our*. Errors of this sort are especially common. Participles much be watched; they cannot be trusted without strict surveillance. Make your participles refer to some *definite* person, thing, or idea. Moreover, see that they refer to some *particular* person, thing, or idea. Make it clear that they modify one word, and only one; see that they are not ambiguous.

I observed that crystals were formed. *Being in a test tube*, I could watch them grow.

I saw my old friend Johnson again by mere chance when I was in New York recently, *walking down Broadway and looking in at the store windows.*

Each of the participles in these sentences might possibly be understood as referring to two persons or things. *Who* or *what* was in the test tube? *Who* was walking down Broadway?

2. The second main category of offenses against Coherence is the faulty placing of modifiers. Modifiers may be words, phrases,

or clauses. As regards their position, one rule covers the correct usage. They should be placed as closely as possible to the words they modify.

Of single words it is perhaps *only* that is oftenest misplaced. It should, when possible, be placed immediately before the word with which it is connected. Otherwise the sentence fails to tell exactly what the writer meant, or even sometimes declares something which he decidedly did not mean.

On Mondays I *only* have one recitation.
I tried to borrow some money from him and he *only* lent me a dollar.
My two cousins *only* got to the end; I stopped halfway.
I have *only* read over one page of the lesson.

The reason that *only* is so often misplaced is that writers overlook the fact that the word *only* suggests a certain contrast, generally implied rather than expressed. In the second of the preceding sentences, the *only* is so placed as to mean that the person referred to only *lent* the money, instead of giving it, or making some other disposal of it. As the speaker tells us that he sought only a loan, and not a gift or anything else, the *only* in this position is unnecessary. Placed before the phrase *a dollar*, it gives the contrast which the speaker desired, *only a dollar* (*and no more*). Thus a shift in the position of the word *only* may entirely change the meaning of the whole sentence. A study of the sentences below may make this clearer: —

Only I (*and no one else*) urged him to attempt it.
I, only, (*and no one else*) urged him to attempt it.
I only urged him (*and did not force him or require him*) to attempt it.
I urged only him (*and no one else*) to attempt it.
I urged him, only, (*and no one else*) to attempt it.
I urged him only to attempt it (*not necessarily to carry it out*).
I urged him to attempt only it (*and nothing else*).[1]

Not is likely to cause the same two kinds of incoherence. The first sentence below, for example, appears to mean that *all* convicted persons are *innocent*.

[1] Colloquially, *only*, like other adverbs, may precede the verb part of the predicate when it really modifies the predicate object. Thus, to the question, "How many tickets?", "I only want one" is a common colloquial form. But this form may be used only colloquially, never in formal writing.

All convicted persons are *not* guilty.

All men are *not* created equal.

The instructor did *not* say that the work was wrong, but *only* carelessly done.

The so-called "correspondents" cause obscurity when they are not so placed as to show what words they connect. They are *not only . . . but also; either . . . or; neither . . . nor; both . . . and; on the one hand . . . on the other hand.* For example: —

He *neither* succeeded in scholarship *nor* athletics.

Interest in this matter should *not only* be manifested by the students, *but also* by the instructors.

Not only does the student save the expenses of the extra year, which, we must acknowledge, amounts to a great deal for some people, *but also* the energy devoted to studying and preparing lessons.

Other adverbs are sometimes misplaced: —

She left the room without *almost* knowing what she did.

We shall *merely* try to point out the leading errors.

Harold was *twice* defeated and slain.

Please observe what I say *very carefully*.

Phrases used as modifiers often surreptitiously intrude where they have no business. Watch them. Be sure that they are attached to the words they actually qualify.

We saw the place where Fort Hale stood *for the first time yesterday*.

Pay highest amount punched *to cashier*.

Our maid is always boasting of her approaching marriage *to the housekeeper and the other servants*.

There is a great disinclination to work *on the part of the Seniors*.

We have discussed the principles which will guide you in writing good paragraphs *in a preceding chapter*.

As Tom could not dance, he was forced to spend the time when the others were dancing *in the smoking room*.

My friend Dr. Josiah Curtis was stricken down with chronic dysentery. By the use of my Liquid Food, five drops at a time, he was restored to health and walked a mile *in ten days*.

Clauses, in the same manner, should be put where they belong. Relative clauses, to speak in the terms of electricity, are excellent conductors. When they are placed too near a word to which they

In the following sentences, on the other hand, the most significant ideas are obscured to the eye by being surrounded with unimportant details: —

The papers deny the report that Congress has agreed to amend the tariff, much to the general dissatisfaction.

During the holidays there was so much gayety that I seldom saw my family because each night there was either a dance or a theater party.

The fellow who starts right and does his best is the fellow who always succeeds in the end.

We went home, after all our misfortunes, glad to get one night's undisturbed rest, anyhow.

As to which is the more emphatic position, the beginning or the end, no absolute rule can be given. Usually, however, the end is more forcible. We may use here again an illustration employed in a previous chapter. The wailing cry of a guilty child, "I did it, mother, but I'll never do it again!" is much more emphatic than, "I'll never do it again, but I did do it!" The former sentence calls special attention to the point that the child undoubtedly wished to emphasize. He wanted to impress upon his mother, not the confession, but the promised reformation.

2. There may be, moreover, a kind of secondary emphasis within the sentence, at the beginning or end of clauses or even phrases. Words before a mark of punctuation — comma, semicolon, colon — are emphatic in an ascending scale.

To illustrate: —

Mannerism is pardonable, and is sometimes even agreeable, when the manner, though vicious, is natural.

He could fast; but when he did not fast he tore his dinner like a famished wolf, with the veins swelling on his forehead, and the perspiration running down his cheeks.

If a student applies himself diligently to his books; if he takes some part in athletics; if he cultivates that side of his nature called the social; then his development will be threefold: he will grow strong in mind, in body, and in knowledge of men.

Now to do successfully what we have been describing is no easy task, because, in English, position largely determines meaning.

In putting expressions in emphatic positions, you run a danger of taking them too far from the words upon which they depend, and so of doing violence to Coherence. You must learn, therefore, not only to make the words occupy emphatic positions, but to make them seem to do so naturally.

This requires a great deal of ingenuity. Fortunately the English language is resourceful enough to allow you to do this unhampered. To borrow an illustration,[1] the sentence, "Nero killed Agrippina," can be arranged in various ways in order to bring out the particular idea you wish to emphasize. If you wish to call special attention to the fact that Nero was the murderer, you say, "It was Nero who killed Agrippina"; if you want to fix attention upon the person murdered, you say, "It was Agrippina that Nero killed." Or you may wish to bring out forcibly the fact of the murder; you say, accordingly, "For Nero's crime against Agrippina the only word is murder." By manipulating words; by changing the order without obscuring the grammatical sense; by using the passive voice instead of the active, and *vice versa;* by a dozen little ingenious devices, you can shake up the words of a sentence until the important ones are in the emphatic places.

Sometimes it is undesirable or impossible to make use of such means to attain emphasis. Even then it is possible to avoid the faulty emphasis which results when unimportant words, such as weak conjunctions or prepositions, occupy the important positions at the beginning or end of the sentence. The following sentences show this fault, and the method of correction: —

> *However* it was a course he had a bad mark *in.*
> This is a poor tool to do such work *with.*

Corrected: —

> It was, however, a course in which he had a bad mark.
> This is a poor tool with which to do such work.

3. The above discussion brings us logically to another general principle. Words *out of their natural order* are always emphatic.

[1] A. S. Hill, *Principles of Rhetoric*, p. 185.

The natural order is the usual grammatical series: subject, verb, complements. When one of these elements is out of its order, special attention is called to it. You do not always notice that a man is wearing a necktie: but if he appears without one your attention is caught immediately. Similarly, you notice a word when it is put where you do not expect it. For example: —

Last of all came Satan.
Pop goes the weasel!
If I say stop, *stop* he shall!
How good you are!
Back darted Spurius Lartius.
Sweet are the uses of adversity.

This method of achieving emphasis tends, however, to lead you into extravagance. Be sure that the inversion does not appear forced instead of forcible. In the following sentences the order is offensively unnatural: —

Her, by the way, in after life, I had many opportunities to meet.

Me though just right and the fixed laws of Heaven
Did first create your leader.

Carlyle's extreme use of inversion is proper rather to poetry than to prose.

Yes truly; it is the ultimate persuasive, *that*.
Him Heaven had kneaded of much more potent stuff.
On Pitt, amid confused clouds, there is a bright dawn rising.

4. Another device whereby the position of words, phrases, and clauses indicates emphasis is called *antithesis*. By means of this construction ideas or thoughts are placed in contrast; they therefore lend each other stress.

We live in *deeds*, not *years*.
Read not *to contradict and confute*, but *to weigh and consider*.
Character is *what we are;* reputation, *what people think we are*.
It is not what a lawyer tells me I *may* do; but what humanity, reason, and justice tell me I *ought* to do.
With Milton line runs into line, and all is straightly bound together; with Homer line runs off from line, and all hurries away onward.

As a means of securing forcible expression, antithesis is always effective. It is open, however, to two objections: used in excess it becomes tiresome; indulged too frequently it grows into a habit. The habit once acquired leads the writer into twisting the facts in order to bring about the desired antithetical arrangement. Pope and Macaulay illustrate these two faults. Macaulay's writings, especially, owing to his remarkable fondness for this construction, are sometimes monotonous and untrustworthy. Chesterton, one of the most interesting and forceful of modern prose writers, has fed his love for this kind of writing until it has become a passion. Young writers, however, should cultivate this style; for they can thereby often make their themes energetic, and there is little danger that they will get the habit.

5. Force is gained also by the use of *climax*. By this arrangement, words, phrases, and clauses are placed in an ascending series. The sentence gains momentum as it moves, and ends with tremendous power.

Washington was first in war, first in peace, and first in the hearts of his countrymen.

This sentence as a whole is energetic; and the phrase "first in the hearts of his countrymen," bounding up leap by leap above the other phrases, is given wonderful prominence. The following sentences also illustrate this source of strength: —

A man's power, his greatness, his glory depend on essential qualities.

In the rank of Lord Byron, in his understanding, in his character, in his very person, there was a strange union of opposite extremes.

He is invited to Edinburgh; hastens thither with anticipating heart; is welcomed as in a triumph, and with universal blandishment and acclamation.

You probably will not have many opportunities to employ climaxes; but you should make use of every chance you have. At any rate, avoid the common fault of ending your sentence with an expression weaker than one just preceding it. Do not write sentences like these: —

The electrical locomotives are better in every way: safer, cheaper, faster, and cleaner.

Sickness not only kept him from school all spring, but prevented him from writing all his themes.

Freshmen like Prom. week even if they can't go to the dance and the pretty girls don't notice them.

6. Of the two types of sentence — periodic and loose — the former is always more emphatic. This should be evident merely from the definition. The meaning in a periodic sentence is not complete until the end. The leading idea, then, is usually emphasized by being placed last. In the loose sentence, however, there is more than one place where the sentence might end and still make complete sense. It is too much to suppose that the sense would be equally emphatic at each of these points. In fact, just as the loose sentence offers temptations for offenses against Unity by allowing phrases or clauses to trail one after another, so it allures to violations of Emphasis. Never is a sentence weaker in effect than when it ends with an unimportant phrase or subordinate clause. Yet theme writers repeatedly blunder in this respect. The method, apparently, is to blurt out in the first clause the most important point, and then to hook on phrase after phrase, clause after clause, as long as the sentence will stand the strain. The result is as follows: —

I rewrote all my themes correctly at last without much difficulty on the last few days of the term.

I always prophesied his greatness, from the first moment I saw him, then a young man and unknown outside of the circle of his own particular friends.

When *clauses* are allowed to trail in this manner, the effect is much worse: —

The climate of New Haven might be termed variable, since it often changes in one day from warmth to extreme cold; although even there the weather is very steady for a while.

Football has changed much in the last few years because of the adoption of better rules, although there is still room for improvement.

If we were to study engineering only without any English to accompany the course, we should be illiterate, although the English is not necessary to the engineering studies.

Such sentences are piteously feeble. Not the least fault is that in the last clause the writer takes back, in effect, what he has said

before, thus leaving the opposite impression to that intended. If you have to make exceptions, allowances, or privisos, stow them away inconspicuously in the hold, and nail your cardinal fact like a flag to the masthead.

The comparative forcibleness of loose and periodic sentences may be seen by noting the following. Some of Macaulay's sentences are given, first in the periodic form in which he wrote them, then in a transposed form which makes them loose: —

Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on the intolerable brightness.

They aspired to gaze full on the intolerable brightness of the Deity, instead of catching occasional glimpses of Him through an obscuring veil.

On the rich and the eloquent, on nobles and priests, they looked down with contempt.

They looked down with contempt on the rich and the eloquent, on nobles and priests.

Not content with acknowledging, in general terms, an overruling Providence, they habitually ascribed every event to the will of the Great Being.

They habitually ascribed every event to the will of the Great Being, not content to acknowledge, in general terms, an overruling Providence.[1]

Of course you are not being counseled to make all your sentences periodic. If you should do so, your style would be intolerably stiff and formal. But as there is little fear that you will ever use too many sentences of this type, write as many as possible of your sentences in this form.

7. Another form of sentence that is emphatic is the *balanced sentence*. In this type the words and phrases of one part correspond in form and position with those of another part. The ideas expressed by these sets of words and phrases are often — not always — in contrast. The balanced sentence is thus similar in its effect to antithesis. It is too artificial to be used freely, but is often pleasing in its strength; as,

My roommate is for talking continuously; I am for studying part of the time. He favors a pipe; I prefer cigarettes. He is very fond

[1] For other examples, see Appendix, p. 435.

of the vaudeville; I like serious plays. His taste runs to Pilsner; I don't drink anything but water. We do not, therefore, often agree.

Thus far we have been discussing the emphasis of words, phrases, and clauses as determined by their position. There is another way by which the relative importance of the ideas in a sentence may be manifested. This is by a proper subordination of the grammatical elements. Next to the matter of loose and periodic sentences, there is nothing which demands so much and receives so little attention.

8. The principle of *subordination* requires that one statement be made independent and that the others in the sentence be made subject to it. Reason dictates that the most important statement be put in this independent relation. Yet the constant practice both in speaking and writing is to disregard this obvious device. Often our best ideas are overlooked because we hide them away in the obscurity of some subordinate clause. Conversely, minor points sometimes usurp undue attention, because they are placed in the independent relation. This is due to the tendency to make our first statement, whatever it happens to be, the main clause. The following examples illustrate this fault: —

I was walking along the street when I met an old woman carrying a heavy basket of clothes.

The important statement here is certainly not that I was walking along the street but that I met an old woman. To bring out the proper subordination, we might say: —

As I was walking along the street, I met, etc.

I think that Mr. Steevens did wrong in accepting a nomination from a party whose principles he could not conscientiously approve.

Here, "I think," the least important statement in the sentence, is made the main clause and is put in one of the important positions. In like manner, "Mr. Steevens did wrong," which is the main statement, is put in a subordinate relation and hidden away in the interior of the sentence, — the least emphatic place. To insure the proper emphasis, rearrange as follows: —

In accepting a nomination from a party whose principles he could not conscientiously approve, Mr. Steevens, I think, did wrong.

Similarly: —

He said that he had always thought that bribery was one of the worst of crimes.

He had had many misfortunes, but he was happy now, for fortune seemed to favor him.

The front tire of an automobile blew out while it was going very fast, although no one was hurt.

A very common error of this sort is the misuse of *so* as a conjunction. To use again an illustration employed previously in this chapter: —

It began to rain, and so we started home.

It was pointed out that this sentence violates unity because two statements not of equal rank are made coördinate. Frequently careless writers, going one step farther, omit the *and*, so that the sentence becomes: —

It began to rain, so we started home.

This sentence is faulty because the writer has not made it clear whether he regards the second statement as coördinate with the first, or subordinate to it. Does he regard the two statements of equal value? If he does so regard them he has violated emphasis for the same reason that he has violated unity. He has equalized two statements that are not of equal rank; one of these he has given undue prominence by lifting it up from its subordinate relation. Or, does he intend the first to be the main clause, and the second a subordinate clause denoting result? If this is the case, he has not made the relation clear. He should have said, —

It began to rain, *so that* we started home.

or, better, —

It began to rain, therefore we started home.

Then the reader would have known at once that the persons represented by the pronoun "we" started home as *a result* of the rain.

Troubles of this sort may be avoided by relieving *so* of some of its numerous duties. It is cruelly overworked. Get out of the

habit of using *so*, in the sense of *and so*. Learn to use *consequently*, *accordingly*, *therefore*, etc. These words are longer, but they are more specific in their meanings, and are not likely to be misunderstood. Learn also to say *so that* when you are introducing a result clause, as in the example above. Furthermore, in cases of this kind, you can avoid all confusion by a change in subordination. Instead of appending the clause in a result-relation, make it the main clause, and reduce the other to a clause expressing cause. Say, for example: —

As
Since } it began to rain, we started home.
Because

This sentence is much more emphatic than either

It began to rain, so we started home.

or

It began to rain, so that we started home.

For it is reasonable to suppose that the fact that we started home is the more important of the two.

The following examples of the same abuse may be profitably studied: —

Plenty of light was needed, *so* the lantern was brought closer.

He was through with his work when he put the things away, *so* he went home.

He was unsuccessful in his first exam., *so* he stayed away from all the rest.

I was tired and my feet ached, *so* I refused to stir another step.

Our auto broke down while climbing a steep hill, *so* we had to walk home.

The morning was bright and sunny, *so* I started out to take a ramble. Pretty soon I met an old man with a pole and line, going fishing, *so*, at his invitation, I went along.

Now you are not to understand, of course, that the most emphatic statement should be put in the main clause invariably. This arrangement would be fatiguing to both writer and reader. In continuous writing, ease demands a certain relaxation. Often the thought in a sentence is such that no one statement

requires especial emphasis. Furthermore, it sometimes happens that the time or cause of an action or of a fact is, for the writer's purpose, more important and hence more emphatic than the action or the fact itself. This is illustrated in the following sentences: —

He remained at home, not because he was indifferent, but *because he was sick.*

My roommate usually studies during the early hours of the evening, but he always puts his light out *when the clock strikes ten.*

But, in general, you should form the habit of putting your chief ideas in the main clauses and your subsidiary ideas in the subordinate clauses. Then the reader is able to estimate at once the relative value of your statements.

9. For making his work emphatic, the writer has one other resource. Occasionally, in a long series of declarative sentences, special point may be given to a particular thought by putting it in the form of a *rhetorical question* or *exclamation.* This is so familiar a device that it is mentioned only to make the discussion complete. You naturally make use of such expressions, for example, as the following: —

What could I do now?
O that I were safe at home again!

Unskilled writers have a tendency to overwork this means to emphasis, and should avoid it rather than cultivate it.

As a rough summary of the means of securing emphasis in the sentence, the following example will serve. A short passage from Macaulay is given first in a transposed form. Changes are made in the position of phrases and clauses, and in the plan of subordination of the statements. It is then given as Macaulay wrote it. Compare the two carefully, and note how the second gains in emphasis.

Mr. Burke most justly observed that Johnson appears far greater in Boswell's books than in his own. His conversation appears to have been in matter quite equal to his writings and in manner far superior to them. He clothed his wit and his sense in forcible and natural expressions, when he talked. But he took his pen in hand to write for the public, and then his style became systematically vicious.

Johnson, as Mr. Burke most justly observed, appears far greater in Boswell's books than in his own. His conversation appears to have been quite equal to his writings in matter, and far superior to them in manner. When he talked, he clothed his wit and his sense in forcible and natural expressions. As soon as he took his pen in hand to write for the public, his style became systematically vicious.[1]

In studying this chapter on the sentence, you cannot have failed to notice that much stress was laid on grammatical subordination. In the section on Unity it was shown what various subordinate relations statements may bear to each other and how they may be combined into a sentence in such a manner as to express one complete thought. In the discussion of Coherence it was pointed out how to arrange dependent clauses in order to insure clearness. Emphasis, in like manner, was found to be determined largely by the proper subjection of unimportant elements. Thus, it is indispensable to indicate accurately the relative values of the constituent ideas of a thought, if you would make your sentence thoroughly effective.

Obviously, then, everything goes back to the starting point, which is the mind of the writer. In order to write unifiedly, coherently, and emphatically, to make your thought appear on paper, as single, clear, and forcible, you must form the habit of accurate thinking. At the very beginning of the book, this necessity was mentioned. It is essential to the Whole Composition, to the Paragraph, to the Sentence. In the sentence, which is the smallest unit of thought, it is to be observed with especial care. You must cultivate a sense of proportion, learn to estimate values, to recognize shades of meaning. Train your mind to perform these functions, and when you begin to write, the necessary work of construction has already been done. You have only to put down in black and white what has already been completely planned by the faculties of your brain. But until your mind is so trained, you should make it a rule never to begin to write a sentence until its elements have been completely analyzed and carefully constructed. Haste and carelessness are the chief causes of poor sentences.

[1] For miscellaneous examples of violations of Emphasis, see Appendix, p. 432.

CHAPTER VII

THE RIGHT WORD

WHEN you entered upon this study of composition you were acquainted with several thousand English words, though you may not have used all of them rightly. You did not stammer or hesitate at finding any one of them on the tip of your tongue. You were no doubt aware of fully an equal number, which you felt you understood, but nevertheless hesitated to use, since they were unfamiliar.

Beyond these bounds stretches the vast vocabulary of the language, which the new dictionaries have now brought up to four hundred thousand words. Tens of thousands of these are of course technical and scientific words, which you will never meet, save when your wandering eye runs down the dictionary column, and pauses amazed at some monstrous formation of science. But thousands more you will meet, and will need to understand.

Obviously, in view of these facts, two things are needful at once: readjustment of the working vocabulary you possess, and completer mastery of the vaguer field of words that surrounds you on every hand. As in the building up of strength, you must improve the quality of what muscle you possess and turn your useless weight into more muscle, before you are fit for a contest, so in conquering the supreme difficulty of choosing *the right word*, you must exercise your intellectual powers toward the acquisition of a wide and well-chosen vocabulary.

Already, though perhaps not always consciously, your choice of the right word, so far as you have sought it, has been governed by two standards, *Good Use* and *Effectiveness*. You have felt, though perhaps vaguely, that certain words and expressions that passed well enough in talk among your classmates, were to be avoided in the home circle, among older men, or in correspond-

ence or other writing. Good Use was then your standard. You have not always been sure, after you have spoken, that you have said just what you meant to say, or that your presentation of the facts produced the effect you had intended. You have felt at times that your story was a bit lame, your description a little indistinct, your explanation vague; you have often said, "I know what I want to say, but I cannot express it." Effectiveness was then your standard.

Your success in the quest for *the right word* will depend entirely upon a more rigid application of the tests of Good Use and Effectiveness.

Good Use is the *use*, or *general practice at present*, of *good* writers and speakers, — the best, if we could but find them. From this definition it follows, that you should put yourself in the way of hearing and reading good speakers and writers, in order to become familiar with their general practice. A dictionary, provided it contains the usage of accepted authorities, is your next best guide.

It is the general practice of good writers to avoid slang, colloquial, provincial, and dialectal expressions, foreign words, where there is a satisfactory English equivalent, pompous language, and archaisms.

Slang is often picturesque, forcible, and witty, but it is avoided by a good writer for the same reason that shady acquaintances are to be avoided; they bring him sooner or later into disrepute.

Moreover, it is the common lot of the slang term to be extended to include a great variety of meanings. As the hundred terms of the Chinook jargon of the Pacific slope are sufficient for the needs of trade, so perhaps two hundred slang terms will convey fairly well the ideas of a modern schoolboy. When one remonstrates with him, his reply is apt to be, "Why not? The fellows all understand what I mean." He does not realize that the inevitable result will be poverty as regards the real resources of language; and the day will come when he will be ashamed of having to put his thoughts into slang for lack of knowledge of the right word. We might even say that the franchise to use slang should be granted only when the speaker can, if he chooses, put the same thought in words of good usage.

In the year in which this book is written the word "dope" seems in its various significations to provide at least one third of the meanings needed to complete the vocabulary of the average college student. The intellectual poverty that results is unworthy of college men. In the future some other word will be similarly overused.

Colloquial words, unlike slang, are proper enough at any time in familiar talk, which would indeed sound stilted and unfriendly without them; but they usually seem out of place in public speeches and in writing. In every country the familiar talk of good speakers admits expressions which convey informality and naturalness. Such expressions are improper in writing, except when the writer would take this familiar tone, and presume to this extent upon his reader's good nature. The nature of the subject will often determine how far the writer may go in this conversational tone. Examples of colloquial usage are: *hold on, wait a bit. Well, why not? We got home safe. Quite so. You may want to; you can't, though. All right, I'll be there anyhow.* *Provincial and dialectal words* will be avoided because they are not intelligible among all English speakers, and because their use in writing might argue the writer's ignorance of their equivalent in universal practice. No such effort to avoid provincialisms should be made in colloquial speech, which gains through their use a variety and raciness wholly desirable, and which more than any other thing gives character and individuality to the different districts of this country and of England.[1] But in writing, which appeals to readers who may be ignorant of the terms of provincial speech, it is well to adopt only universal usage.

[1] It is a mistaken idea to consider as the best accent in colloquial speech such a compromise as will effectively conceal the part of the country from which you come. That speaker will be most admired, who while ridding his tongue of those elements in his own dialect which are harsh and unpleasant, still stands proudly and sturdily by that dialect in which he was brought up. We none of us think any the less of the Yorkshire gardener whose ten years in this country have not affected his burr in the slightest.

The reason why we may feel pride in dialect is that both in speech and word it is a survival from a time when such usage was just as good as the next county's, or else that it helps to tell the history of the community, in its relations with its neighbors. There is history back of your dialect, and it is not to be despised.

Examples of provincial usage are: *I guess, I reckon, you want to let me be, I like to died of thirst* (= *almost*), *I took Spanish, was you there? there was quite some people.*

Foreign words, which are still felt to be foreign, should be generally avoided, as savoring of affectation or as confusing to the ordinary reader. Exceptions to this rule occur, as when, to use a homely example, a bit of foreign cookery must be named a *pâté* or an *entrée;* or when a touch of definite picturesqueness is desirable.

English has always been hospitable to words from foreign sources, for which no equivalent was to be found in the English of the time. Mosquito, piano, prestige, lexicon, simile, zinc, pajamas are examples, each from a different language. On the other hand, the frequent use of foreign words, not yet fully incorporated in our speech, subjects a writer to the charge of affectation. A good rule is, not to be among the first to introduce a foreign word. You may depend on the genius of the language to supply what words you need, all in good time.

It is needless to point out why *pompous language* and the highly figurative *language of poetry* are to be avoided in ordinary prose. Every one feels how out of place they are. A certain oratorical robustness of phrase, a certain spread-eagleism, is however still to be guarded against, especially by those who have been fond of public speaking, or who have read orations more often than other forms of composition. Good use sanctions such speech only upon important occasions, and from the lips of authority.

Archaisms or *old terms* no longer current in good writing must be left to the poet, and even he will do well to use them sparingly. They have no place in prose. Thus, the third person in *-eth*, of the present indicative of the active verb, is out of place in prose of the twentieth century, though common and in good use as late as Washington's time. The language of the pulpit is, of course, justified in a certain use of the archaisms found in the King James Bible, or other early versions.

EFFECTIVENESS. — Having satisfied yourself as to this primary requirement of Good Use, you will go one step farther, and examine your words with regard to the requirements of

Effectiveness. This is only saying that you look upon a word as a means of conveying your thought, and that it is the right word, when it conveys just as much meaning as you intend it shall. The occasion will of course determine the degree of effectiveness to be obtained; but — to repeat the comparison — as in the gymnasium the director is interested only in developing your muscles to their best strength, so here you are guided only towards your greatest power of expression. You must learn for yourself, as circumstances shape themselves, how much effectiveness the right word shall possess.

Avoiding, then, the technical terms of rhetoricians, we may say that a word is effective, in proportion as it conveys *truth*, *force*, and *suggestive power*. Without attempting strict definitions of these three functions, let us look at them by the more simple process of application.

Truth. — You have often used the expression, "That isn't quite true," or "Generally speaking, that is true," and have thus admitted that there are degrees in the standard of truth. The phrase "True enough" admits that a fairly close shot at the target is at times all that is wanted. The legal phrase, however, sets the proper standard for educated men, "The truth, the whole truth, and nothing but the truth."

What do we mean by "the whole truth"? That question states the difficulty in the selection of words for this standard of truth. "He closed the door," says the witness. That seems at first to tell the whole truth about the action. But in the cross-examination an attorney will bring out: that the door was slammed shut, injuring the hand of one who was trying to hold it open; that the door, being very heavy, caused a priceless piece of bric-a-brac to fall and break with the force of the slam; that the "closing" of the door prevented the lawful serving of a summons to court upon the defendant, who was trying to evade the law; — and so on.

What means has the lawyer employed, in bringing out "the whole truth"? He has compelled the witness to substitute *specific* terms for the *general* terms of the first statement. For the general term "he" is substituted "a fugitive from justice"; for the general term "closed" is substituted the more specific

"forcibly slammed with intent to injure"; for "door," "heavy door, with resultant effect." The lawyer is now satisfied; he might go further and insist upon knowing what kind of wood the door was made of, whether it swung inward or out, and other facts of the kind. But he is satisfied with the degree of "whole truth" which he has elicited, and he therefore excuses the witness with "That will do."

What degree of truth will do for writers? Just so much as will make their meaning absolutely clear, and satisfy their purpose. This is what it means to be explicit, — to make the reader understand your meaning. The specific word, as we have seen, is the means by which we attain this. Nevertheless, students must be warned that the specific term, if carried too far, may cease to convey meaning. There is such a thing as being too technical.

The one great need of scientific men to-day is to learn to tell the truth in terms which convey it. A reaction has set in against the long words of chemists and biologists. In the laboratory such words are useful, but scarcely so outside. Thus the editor of a mining journal objects to the use of such terms by mining experts: "When you don't know what a thing is, call it a phenomenon. . . . A mining engineer, of the kind known to the press as an expert, described a famous lode as traversing 'on the one hand a feldspathic tufaceous formation' and 'on the other hand a metamorphic matrix of a somewhat argillo-arenaceous composition.' This is scientific nonsense, the mere travesty of speech. To those who care to dissect the terms used it is plain that the writer of them could make nothing out of the rocks he had examined except the fact that they were decomposed, and the rock which he described last might have been almost anything, for all he said of it; since his description, when translated, means literally a changed matter of a somewhat clayey-sandy composition which, in Anglo-Saxon, is m-u-d! The somewhat is the one useful word in the sentence."

Force. — Even the strictest truth can gain effectiveness by being forcibly or convincingly presented. In speaking, the tones of the voice, facial expression, or gesture, will make an

ordinary statement strong and appealing. The dramatist alone among writers may look to these things for aid in the interpretation of his written word; other writers must depend far more upon the words themselves for their effect of force or convincing power.

Here again you will probably recognize that some facts need more forcible expression than others. Yet it is the tendency of young writers not to realize the number of degrees which may enter into emphasis. They know only the top and bottom of the scale, and ignore all intermediate effects. The result is a lack of effect, for people very soon learn to discount one's superlatives. Nor is force to be gained by abundant use of full-sounding, florid phrasing. The decorated and elegant style may safely be left to the public orator; simplicity and strength must be your reliance.

Force lost by qualifying Words. — It is a mistake to imagine that a liberal sprinkling of such words as *sort of*, *kind of*, *very*, *quite*, *exceedingly*, *tremendously*, *somewhat*, *rather*, adds anything to the truth or force of your statements. Your reader does not know the standard by which you measure your ideas; consequently your degrees are nothing to him. Moreover, the adjectives to which these adverbs are usually attached cannot properly be qualified.

This picture is a *very* perfect likeness.
What you say is *very* obvious.
This tree is *quite* vertical.
On the whole, he is *about* the nicest fellow I know.

One indignant reader of scientific articles finds so many of these modest but unmeaning modifiers, that he calls the practice "an orgy of moderation." This excessive modesty in stating facts is annoying to the average reader. He wishes to determine for himself the measure of degree, by his knowledge of you. When you tell him a certain mountain is *about* a mile high, he is no better informed than when you tell him it is a mile high, since the round number always implies some leeway. You can trust your reader to be aware of the fact that you have probably not measured the mountain, and found it

to be exactly 5280 feet in height. Nothing is gained either by saying that a man is *sort of* fat. The sum of it all is, — rely on the simple, unmodified word to express your meaning.

It is the specific term, again, that carries force. We can avoid many of the dubious adverbs of degree by search for the word that conveys the precise force desired. Thus "he knocked very softly" is no better than "he tapped"; "he knocked quite hard" than "he pounded." The English language is rich in precise terms. He is a poor builder who depends upon stones of a size approximate to that required, and then fills up with little stones and a liberal supply of mortar. He is all the more to be condemned, if there is lying by him all the time a stone of the exact size and form needed, which he might have for the asking. Not only would this stone be stronger, but it would not give the appearance of a botched job. Many an engineer, who prides himself on the smooth face of the wall he has built, takes no such pride in the terms he uses to describe it in his report. Nowhere, the editors of technical journals tell us, will you find vaguer and weaker use of words than among men with a scientific training.

Just as a rock drill of narrow bore drives deeper into the rock than a larger drill with the same force behind it, so a word of limited, specific meaning drives deeper into the mind than a word of wide application. The more definite a word is, the harder it hits. "He lies" is more forcible than "he misstates the facts," since the inaccuracy is defined as intentional. In parts of the country where the taking of human life is not greatly regarded, the word "murder" is seldom heard. "Killing" is vaguer, and implies no motive. A banker may "appropriate" the funds of a bank; the burglar "robs." The banker's family prefer the less definite term; but the rest of the world, and the law in particular, prefer to call things by their right names.

A boy might write in a letter, "I saw a big automobile win the hill climbing contest last Saturday. It went very fast." But the reporter for the *Auto Era* would say, "Mr. Charles Evans in his great new 8-cylinder, shaft-driven, imported Deauville, with its 130-horse-power motor crackling louder than

a dozen Gatlings, flared like a comet up the slope in $53\frac{2}{5}$ seconds, breaking the record for a climb of this grade." The specific words in the latter's account would carry more force and vividness than the general words in the boy's letter.

The chief difficulty with colloquial phrases, when used in writing, is that they are not specific enough. It is all very well to say of a friend, "He is very good fun." The expression vaguely indicates a certain companionableness in your friend, and in talk vagueness will pass. But a reader needs to know more than this. He must know wherein the friend is companionable, how he differs from others. The one object of specification is to separate one thing from all others of its kind. When you have described one man in a crowd, so that no other in the crowd could be mistaken for him, then you are specific. And it is the specific that is forcible; it is the man whose words *mean something* who carries conviction.

A short time ago, the head of one of the great tunneling companies in this country tried to tell a society of mining engineers about rock-drilling in tunnels. His theme was speed and efficiency, yet so far did his knowledge of composition fall short of his technical achievement, that he took an hour and a half to say what he had been invited to say in fifteen minutes, and he repeated himself till his audience was laughing at him. The man who followed him had only fifteen minutes in which to say what he had been invited to say in thirty; yet so admirably did he compress his complicated exposition, that the worn-out audience was reawakened, and listened eagerly, and understood. The difference between the two lay in the fact that the latter *knew what words counted*, while the former did not.

The Value of Brevity. — It is easy to warn you against the most common faults by which Force is lost. The worst of them is the use of unnecessary words. It is scarcely too much to say that thirty per cent of the words in first-term themes can be struck through without loss. They add nothing to the meaning; they clog it, instead, like barnacles on a ship's hull, — these long, trailing relative clauses, which boil down to a single adjective; these adverbial modifiers which can be replaced by a single adverb; these long noun clauses for which

one noun is enough; these tedious predicates, when one verb will tell the story.

The man that is not wanted in college is the man that does not care very much about hardly anything. (Boiled down: College opinion condemns indifference.)

He spoke to me when we met each other this morning in a very cordial manner. (Boiled down: He greeted me cordially this morning.)

We went back to the clubhouse as fast as we could, so as not to get caught in the rain which was at that time coming down quite hard. (Boiled down: We raced to the clubhouse, to escape the pelting rain.)

Of course this practice in boiling down will remind you of the telegram, with its ten words so packed with meaning that it is frequently unintelligible. But the telegraphic style is not a fault of young writers; diffuseness is their bane.

Another great loss of Force follows from the failure to grasp words as parts of a single series, which can be compactly handled in a parallel structure.

I could not consent to do anything which people do not call honest. Besides, this thing you propose might make trouble for somebody, and I could not do that. And then I don't believe that my father would like me to do it, anyhow, and I don't want to disobey him. (Boiled down: I will neither cheat, make trouble for my friends, nor disobey my father; and as your proposal involves all these, I will not act upon it.)

Along with this goes the overuse of the verb *to be* and the resultant wearisome repetition of pronouns and other words.

He was very young. He was so young that no one believed that he could pass the exams. But although he was so young, he passed them. This was because he was so well prepared. (Boiled down: Though younger than other candidates, he had had a thorough preparation, and passed without difficulty.)

Several other faults may be dismissed with a word of caution. The overuse of the word *one*, more common in England than here, is responsible for much vague phrasing. The first person

pronoun is perhaps less modest, but it is certainly more forcible, and modesty must yield to force. The continual use of passive construction, where active construction is demanded, is to blame for much more lack of force. Again, while intentional repetition produces emphasis, unconscious repetition brings monotony at once. By observing variety in your choice of words, you stimulate the reader's interest. If you have used the same phrase twice on a page, or a single word more than three times, you had better pause, and take variety into consideration, as a factor in adding force to your writing. Unless you have already formed the habit of rereading what you have written, you will be surprised to see how often the same phrase will crop up in your theme. You must remember, that every unconscious repetition weakens the force of the first presentation of the idea.

The sentence below illustrates all these three faults.

If one is interested to see the sights of the city, one will be repaid by the sights to be seen at the corner of Worth and State streets, since more people are seen there at one time, and an interesting sight is thus obtained.

Some writers are compelled by their profession to use words that mean little or nothing. The financial column of any newspaper will give you all the examples of this that you need. The reporter is, you see, ignorant of the underlying forces controlling the movements of the market, but he must at all costs preserve his air of omniscience. The result is not infrequently like the following: —

"Yesterday was the first day since May 15 — three weeks ago to-morrow — on which the stock has failed to reach a higher price than the best of the day before. The fact may or may not have a bearing on the program of the eminently successful gamble to which an admiring world has been treated in the interim. Predictions about immediate results, in such a market as has been stirred up, are of no great value; it is only predictions of the more distant outcome which may be made with certainty. However, all people familiar with Wall Street manipulation know what it is apt to mean when volume of

trading on the Stock Exchange is expanded with such rapidity as in the past few days.

"Human nature is such that the fact of this advance will instill in many minds the conviction that an equally large further advance must be on the cards — a method of inference which sometimes turns out right, sometimes wrong, which is always a curiosity of logic, which serves very usefully the purposes of one element in the personnel of a speculative market, and is the invariable pitfall of another."

If the reporter had dared to be forcible, he would have avoided pallid words like, "may or may not," "may be made," "what it is apt to mean," and the other expressions that give the passage the sound of a Delphic oracle. He dared not say, "The market will fall to-morrow," because you see it might not, though in that case his salary would. His writing was cramped by circumstances, and to read such stuff is a mere waste of time.

Fortunately most of us can write in unequivocal words, whatever we have to say. "Be sure you are right, then go ahead." Don't go around, you see, *go ahead.*

Suggestive Power. — We come now to the most difficult of the three tests of the effective word, *Suggestive Power.* Truth depends upon exactness and fidelity; Force upon the amount of meaning in the word; Suggestive Power depends upon what the word calls up in the mind of the hearer. It is necessarily, therefore, the familiar word which is the most suggestive.

Two terms used by rhetoricians, *denotation* and *connotation,* are not without their value in this connection. Two men stand before a dwelling house. One is a building contractor. He will describe the building thus, perhaps: "A cheap two-story frame dwelling, with front porch, two brick chimneys, stone foundations, and shingle roof, twenty-two feet by thirty-seven." All these are specific terms, and tell just what the house means, or *denotes,* to him. The other man will say, "My home." That is what the house means, or *connotes,* to him. If we ask him how much it means to him, he might answer, "everything." The *connoting value* of the word "home" is the measure of its Suggestive Power.

"Please present yourself before the Dean at three o'clock to-day." The phrase "the Dean" accurately describes a person whom the student knows; it means to him a man intrusted with certain powers. Truth and Force stop there; Suggestiveness carries him on. The student may have been before the Dean on a previous occasion; if so, his memory will recall the scene with painful vividness and awake all sorts of foreboding for the future interview. He may know of such interviews only by hearsay; if so, his imagination, aided by these scraps of knowledge, will paint for him an even more painful picture. The suggestive power of the word "Dean" depends, then, upon its association with ideas already existing in the mind of the students, upon its connotation.[1]

As we have seen, connotation, which brings up the host of associations connected with the word, is vastly more suggestive than denotation, which merely defines. But a writer cannot always depend upon the words that possess this magical connoting power. And, as in slang words, the connotative value is often lost by the frequency with which the word is used. Nothing, indeed, is less suggestive than the commonplace, cut-and-dried vocabulary of the young reporter on a newspaper. The low standards of most of our journals lower the standards of the readers as well, in this way.

The Figure. — To compensate for this loss in connotation, the figure of speech often takes the place of the single word. Ideas and images are brought up through the medium of comparison, in a metaphor, a simile, or an epithet. The reader's mind is set at work, recalling and valuing pictures of past experience. The idea called up by the reader's mind has more effect than the one the writer gives him. This is Suggestion's most powerful device.

But in proportion as it is powerful, it is dangerous if misused, and no part of composition is more difficult to manage.

[1] The reason why the world at large forgives the moderate use of slang in conversation, is that all slang possesses some suggestive quality. "I waited anxiously for his reply. The smile that preceded it was like a letter from home." In themselves the last four words are not slang, but the suggestive quality they possess has caused them to be taken up as a comparison expressive of something welcome, and this overuse has become slang. On the other hand, you must remember that the picturesqueness of slang soon fades, and that nothing is less suggestive than slang overused.

The great danger lies in the fact that the writer frequently does not realize the force of his comparison. In certain novels which we have all read, the little girl *bounds* to her mother's side, or away from it, as the case may be. But she always *bounds*. Now all the writer intends is probably a light, quick little run like the fawn's, but the word *bound* suggests more than that to the reader. It suggests a series of startled leaps, like a kangaroo's or a springbok's. The result of the comparison is ridiculous. All mixed figures are to be avoided for the same reason, — that realization of them involves absurdity. We all know how the illustrator of cheap jokes would sketch the sentence, —

The fair girl threw a scornful eye upon him, and his face fell.

Both figures are suggestive enough, when alone, but together they make nonsense. The student who wrote the next example suggested a little more than he meant to say, through the same fault.

The outcome of the French Revolution was too much for Wordsworth to stomach.

The writer, then, must realize the figure first of all for himself, and he must know enough of his reader to make sure how that person will take it, if he would forestall the laughter that is certain to attend a too realistic attempt.

A less frequent fault in choosing figures is the use of unfamiliar comparisons. The whole point of a figure is to make a certain idea vivid by the suggestion of one more vivid and more easily apprehended. In describing a Class Day at a girls' college, a student wrote, "The campus was bright with as many colors as a swale in spring." His reader wondered what kind of a bush a swale was, and how many colors a swale had until he looked up the word, and found it meant a low damp spot in a meadow. Only to him who instantly recognizes your comparison can it possibly be effective.

A figure must be real, it must come from familiar life, but it does not need to be in all respects like the object to which it is applied. One point of similarity is sufficient, and, indeed, the more it differs in other respects, the more striking is the figure.

But the differences should not be emphasized; they must be left to the reader's imagination. The essential thing is the immediate perception of the single point of likeness. One simile will illustrate what is meant.

As the exhausted prize fighter sat on his second's knee, his head dangled about like a poppy in a shower.

Now there could be nothing more unlike in other respects than a prize fighter and a poppy; but there was in this case an immediate and real resemblance, and the reporter was keen enough to see it.

Success in the use of figures depends chiefly upon the keen observation of interesting experiences, and upon the ability to recall these observations at the proper time, for the purposes of a comparison. Only one who had seen a poppy in a shower, and noted the odd effect of its dangling head, could have recalled it for use in a figure at the proper time. To a minor degree, success depends upon not forcing the comparison. This latter fault comes usually from too frequent employment of the figure. The common and violent figures of the writers of the cheap sensationalism of to-day form the worst possible models for the one who is learning to write. He had better avoid any figure, than follow their example. An extravagant metaphor may be funny once, but its point dulls quickly. It is neither spontaneous nor natural, and it cannot help us in our search for the right word.

Suggestion by Euphony. — Finally, you will remember that Suggestive Power in all composition, whether written or oral, appeals to the decision of the ear. Even in forms of composition intended only for the reader this fact must be taken into account. Every reader, as he reads, thinks more or less about the sounds of the words he is reading. It is naturally impossible in such a book as this to go into any discussion as to what constitutes euphony. Two things we may say: that harsh combinations affect the ear unpleasantly, and that the same sound repeated at too close intervals is similarly offensive. When old Bishop Douglas talked of "thick drumly scuggis," and "ragged rolkis of hard harsk whin-stane," and the like, he was justified in devising such hideous combinations by the fact that he was trying to tell

of a fierce winter storm. The sound fitted the sense. Otherwise, harsh sounds could never be good form in writing. When Sir Francis Bacon writes, in his translation of Psalm 104,

> There hast thou set the great Leviathan
> That makes the seas to seethe like boiling pan.

the reader at once notices the disagreeable sound of too many *s*'s and *e*'s in the second line. The lines are bad poetry, and worse prose. Other lines of his in the same translation are equally bad, from the same fault. A typical one is the following:

> Plain*ing* or chirp*ing* through their warbl*ing* throats.

In the matter of euphony, every writer must be his own judge. Your ear will tell you why a combination like "a deep, deep sleep," is not offensive, and why "the heart-breaking leave-taking" is distinctly so. But one caution may properly be added here. Not only is a succession of like sounds to be avoided, except under special conditions, such as alliteration; but a succession of sentences of like structure should be avoided, except under special conditions, such as the intentional use of Parallel Structure for emphasis.

The right word, in short, must be felt in sound and sense alike to belong to the sentence, to be indispensable to a proper understanding of its meaning. If it has satisfied the demands of Good Use, that it shall be neither slangy, colloquial, dialectal, foreign, pompous, nor archaic; if it has been tested for effectiveness by the standard of Truth, the scales of Force, and the touchstone of Suggestiveness, and has not been rejected, it is thenceforth entitled to its place in the Sentence. But this privilege carries with it a real responsibility. Only when in its complicated framework the word does easily and without appearance of strain the work that it is given to do, can it be called the Right Word in the Right Place.

PART II

ARGUMENTATION

CHAPTER VIII

THE BRIEF

ARGUMENTATION is closely related to Exposition, and all argument contains more or less material that is simply expository. However, all writing (and speaking also) [1] which is called argument differs from pure Exposition in one all-important respect. Exposition explains something which the audience are willing to admit as true, but which they do not yet understand; argument tries to make them admit as true something which they do not yet believe to be so, and it usually deals with a subject which the audience already understand fairly well, else they would not have opinions about it. That is, the difference between Exposition and Argument is not so much in the material they use as in the *purpose* or *aim* for which they use it. For example, if you should explain to a friend the machinery of your bicycle simply to make clear for him how it works, your talk would be Exposition. If, however, you should explain the machinery of this wheel with the purpose of persuading him to buy one of the same type, for which you are agent, then your talk would be Argument. The material used in both cases would be largely the same; but the purpose for which you used this material would be different. In the first case you are trying to explain something; in the second you are trying to persuade the man to do something.

[1] The material in the following chapter will, it is believed, hold equally true of either oral or written argument.

In practical writing it is best, unless you have had years of experience, to draw up an outline for a theme before actually writing the theme. In Argumentation we make for this purpose a special form of outline, called a *brief*. A brief is a kind of outline, but every outline is not a brief by any means; consequently, the reader should notice carefully what we are about to say concerning briefing, and should never make the mistake of thinking that any ordinary outline will answer the purpose of a carefully drawn brief.

In drawing up a good brief there are four distinct steps: (*a*) In the first place, you must form a clear idea in your own mind of just what you are to prove, and must express this in the form of a single sentence. This step is called "phrasing the proposition," and the resulting sentence is called the Proposition or Resolution. This sentence, or resolution, which you are upholding, should always be written at the top of your brief. (*b*) Next, you analyze the field covered by the debatable question, to decide what are the salient points that you must prove. This is called "finding the issues" of the argument. The results of this process will be embodied in the two following steps. (*c*) In the third place, you will need, at the beginning of your completed essay, one or two paragraphs of pure Exposition explaining what the facts of the question are, before you begin to argue about it. You will not write these paragraphs in full yet, but will simply draw up a skeleton outline of them. This outline should be written directly below this resolution, and is called the Introduction to the brief. (*d*) Fourthly, you must form a clear idea in your own mind as to just how you are to prove the above resolution. Your scheme of proof should be put on paper in outline according to a special system which will be explained later. This part is called the Body of the Brief, or the Brief Proper.

We will take up each of these four steps in detail.

I. Phrasing the Proposition

To phrase the proposition is to express in a single sentence the exact point which you are trying to prove. This proposition should always be a complete sentence, never a mere word or phrase. If you wrote down as your resolution "The evils of

divorce," nobody would know what you meant to prove about the evils of divorce. No one could say whether you meant to prove that they are important or unimportant, whether they demand action or not. But if you write a complete sentence, "The evils of divorce call for immediate legislation," then you have stated one definite point which can be proved or disproved.

Not only must your resolution be a sentence, but it must also be a sentence which expresses exactly what you propose to prove, no more and no less. In writing this sentence, a man should analyze his ideas carefully, for he will often find his own mind surprisingly hazy as to just what he is trying to prove. Many a man would write at the top of his brief, "Prohibition is good," and think that this sentence was perfectly satisfactory. It is not so at all. In the first place, what does he mean by the word "good"? Good for whom? For a nation or a state or a town? Measures which are highly beneficial in some districts prove pernicious in others. In the second place, does he think it is good as a far-off millennial vision, desirable at some time, but impracticable at present, or does he think it should be adopted in actual practice at the next election? No reader knows, and it is doubtful if the author did. However, if the sentence had been written, "Prohibition should be adopted in the town of X——," it would have stated a definite proposition, no more and no less, and so would have been correct.

II. Finding the Issues

An argument is a mental battle, and many rules of military generalship can be profitably applied to it. Certain parts of a battle-field are much more important than others, — are strategic points, which overlook and command the rest of the field. The general who seizes those positions has his enemy at his mercy; hence there is usually a fierce fight for their possession. The fate of Gettysburg turned on the struggle for certain hilltops; that of Waterloo on the fight for two fortified mansion houses. The first duty of a commander is to find what are the strategic positions of the prospective battle-field, and to bend his whole energies toward seizing them. Failure to do this spells defeat.

The Germans were routed at Jena because they let Napoleon occupy the strongest position in the region without firing a gun. Similarly, the ground covered by a debatable question has certain strategic points, called the "main issues." The man who picks these out wisely and centers his evidence on them will easily discomfit his opponent. Thus in the proposition, "Resolved that the United States should adopt a national divorce law," the issues are: (1) Are there serious divorce evils at present? (2) Will the proposed measure remedy those evils? (3) Will it be free from new evils, such as might be more serious than the old? (4) Are you sure that there is no other better remedy? If you can prove an affirmative answer to each of the above questions, you must win; if you neglect any one of them, you lose. If there are no evils, there is obviously no need for action. If evils exist but your measure will not cure them, the measure is as useless as a quack medicine to a sick man. Even if evils exist and your measure will cure them, if it can do so only at the price of new evils worse than the old, no one wants it. Opium may cure a cold; but who wishes to cure a cold at the price of becoming an opium eater? And, lastly, if your measure is good but another better, your audience will want the best.

Recently an undergraduate wrote an argument to the effect that immigration should be further restricted by law. He covered as well as he could the points that our present great influx of immigrants is dangerous physically, morally, socially, and politically, and that the country no longer needs them. Even assuming that he had proved these points (although as a matter of fact they are difficult to prove), he had left a gap in his argument through which an opponent could gallop to victory without a battle. Five of the issues he had tried to cover; but there was a sixth which he had wholly overlooked: Is there any method of restriction that will work in practice? If there is no practical way of doing a thing, you cannot argue people into doing it, no matter what dangers you find in any other course.

The precise nature of the issues varies greatly with different questions, and usually can be determined only after a careful study of the facts involved. As shown above, a man on the affirmative, when arguing for some new step, must prove his

point for *all* the issues. The same does not always hold true for a man arguing negatively, that is, for inaction or the present state of affairs. If he could definitely and beyond all question defeat his opponent on a single issue, he might win. Thus in the argument about a federal divorce law, if he could convince his audience that such a law would not improve conditions, he would turn their votes against it, even if he ignored the existence of abuses and the absence of any other cure. In practice, however, it is so hard to prove any one point beyond all question that the negative usually finds it safer to clash with the affirmative on most, if not all, of the issues.

The results of finding the issues will not be incorporated into the brief until we come to step III; but the nature of the issues must be considered at the beginning, as the whole plan of campaign depends on them.

III. The Introduction to the Brief

The aim of the Introduction is to clear up the ground before the real argument begins. You must remember that your readers (or audience, as the case may be) know much less about the question than you do. Consequently, in order that they may follow your subsequent reasoning intelligently, you must give them certain facts in the case, before you begin to argue about the conclusions to be drawn from those facts.

Just how much should be told in the Introduction will depend partly on the question and partly on your audience. The more complicated the subject and the more ignorant the audience, the more full your Introduction will have to be. There are, however, certain things which your hearers should always know thoroughly when you have finished your Introduction, whether they learned such facts from that preliminary discussion or knew them beforehand. For one thing, they should understand, in its main features at least, the past history of the subject involved and the present state of affairs. You would not think, for example, of beginning to argue for a change in the tariff until your audience understood thoroughly what the tariff at present is. Secondly, your audience must know just what the question or resolution

means. If you are arguing for a change in the tariff, you must explain just what changes you advocate and on what articles the changes are to be made. If you are arguing for the honor-system in your school, you must explain precisely what the honor-system is which you are upholding. In the third place, your hearers must know clearly and precisely what the points are on which you disagree with the men of the opposing side. In other words, they must know the main issues of the question. If they are mentally untrained and inclined to confuse essentials with non-essentials, you should, in your Introduction, make them understand the issues. If they are mentally keen, this may not always be necessary. But for your present purpose of practice it is better always to state the issues in the Introduction.

Constantly remember, however, that the great aim of your Introduction is to prepare your audience for what follows, and that you are to include or exclude material accordingly. No debatable matter should be brought into it. Its purpose, as just stated, shows that it should be pure exposition. It states what the facts are and what stand you propose to take as to these facts in your subsequent reasoning.

Below are given two specimen Introductions for an argument on the resolution, "Prohibition should be adopted in the town of X——." The first is fitted to open a speech in town meeting; it is adapted for people who know the history and present condition of the town, but who are inclined to confuse essentials with non-essentials and dissipate their energies on other subjects. The second is supposed to be addressed to a lawyer who has just become a resident and citizen in X——. Such a man with his trained mind could be trusted to keep the issues clear for himself; but he needs enlightening as to many facts of past and present town conditions.

INTRODUCTION ONE (FOR X—— CITIZENS AT TOWN MEETING)

I. This question is most important at present.
   A. It is the only public matter on which there is wide difference of feeling among many citizens.
   B. It will affect, for good or evil, more property than any other proposed measure.

C. Many of our leading citizens believe that the moral welfare of the community is at stake.

II. The affirmative offer a definite plan.

A. They would allow liquor to be sold at drug stores only on a doctor's prescription.

B. They would not allow the selling of liquor under any conditions at any other place in the town.

III. This question must not be decided according to its bearing on the present owners of saloons.

A. It is understood that the measure, if carried, would cause these owners heavy financial loss, but

B. They have shown no consideration for the welfare of the town, and

C. This question must be decided according to the interests of the many, not the interests of the few.

IV. This question must not be decided according to sentiment or unfounded theories.

A. Unpractical theorists, in trying to do good, often do incalculable harm.

B. The drinker's sentimental argument that a man has a right to do as he pleases cannot be allowed.

(1) Man can do as he pleases only while his pleasure does not injure the community, and

(2) It is only by discussing the question from a practical standpoint that we can determine the effect on the community.

V. The question, thus narrowed down to practical considerations, presents the following main issues: —

A. Are present conditions in need of reform?

B. If they are so, will prohibition in actual practice improve them?

C. Will it bring in new evils, more serious than those which it seeks to cure?

D. Is there any other less objectionable cure for existing evils?

VI. We contend that prohibition, as explained above, should be adopted by the town of X——.

INTRODUCTION TWO (FOR NEWLY ARRIVED LAWYER WHO HAS JUST BECOME A VOTER)

I. The liquor situation in X—— is a recent development.

A. Before the last five years X—— had been "no license" through all its history.

B. During the last five years the building of large factories has introduced a new element in the form of hundreds of heavily drinking mill hands.

II. Every man interested in the question should vote.

A. The struggle will be a very close one.

(1) At the last election the "drink element" won by only forty votes.

III. [Same as II of Introduction One.]

IV. We confine our discussion to the practical side of the question.

A. We agree with you that theoretical and sentimental arguments amount to nothing.

V. [Same as VI of the other Introduction.]

IV. The Body of the Brief

Now that you have phrased your proposition, found the issues, and cleared the ground by your preliminary explanation, you are ready for your final step in briefing. This consists of gathering and arranging in order the arguments by which you are to prove your proposition. These arguments are arranged in an outline according to a simple but important principle. The main idea in this part of your brief is that it should be a map of the relations which your ideas bear to each other.

Perhaps the simplest way of explaining this outline of your argument would be to compare it to a scaffolding or old-fashioned railroad trestle. A cross section of a railroad trestle[1] looks something like the diagram on the opposite page (Fig. 1). Now, the main aim of this whole trestle is simply to support the central track, so that trains can run over it. In the same way, the whole aim of your argument is to uphold one central point, — that is, the main proposition that you are trying to prove. Further, this track rests upon two or three posts immediately under it. Similarly, your main proposition rests upon two or three main points. For example, if your main proposition is that football is good for the players, this rests upon the three main arguments that it is good for them physically, good for them mentally, and good for them morally. Now, those two or three top posts in your railroad trestle did not reach down to the ground; con-

[1] Of course, some details of an actual railroad trestle are omitted. The comparison is used merely to explain the brief.

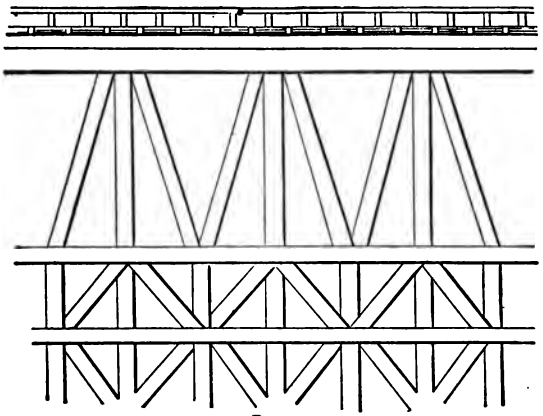

FIG. 1

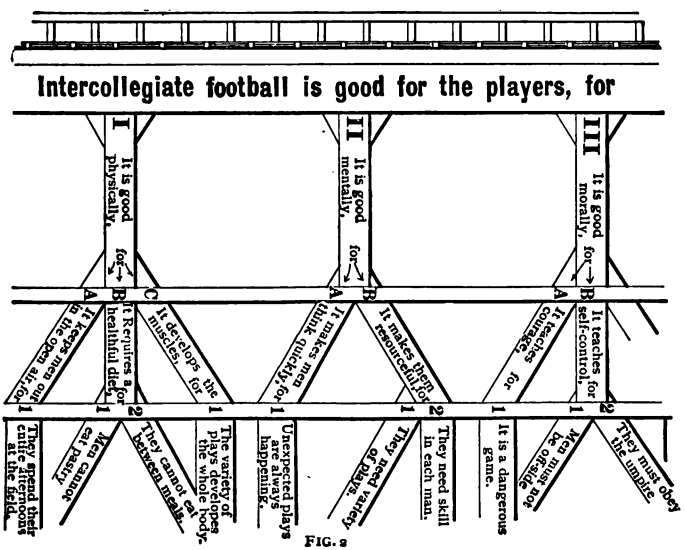
Intercollegiate football is good for the players, for
I
It is good physically,
for
A
B
C
It keeps men out in the open air.
It develops the muscles, for
It Requires a healthful diet.
1
2
II
It is good mentally,
for
A
B
It makes men think quickly, for
It makes them resourceful, for
1
2
III
It is good morally,
for
A
B
It teaches self-control, for
It teaches courage
1
2
They spend their entire afternoons at the field.
Men cannot eat
They cannot eat between meals.
The variety of plays develops the whole body.
Unexpected plays are always happening.
They need variety of plays.
They need skill in each man.
It is a dangerous game.
Men must not be one-sided
They must obey the umpire

FIG. 2

sequently, they had to have other posts under them supporting them. Likewise, your three points about football must themselves rest on other points which prove that they are true. If football is good physically, mentally, and morally, then it is a good thing; but each of these points must have some subpoints under it to prove it. So we can make a trestle for our argument like our railroad trestle, one that will support our main proposition at the top and reach down at the bottom to the bed-rock of facts or strong evidence. It would stand something like Fig. 2.

It will be seen here that each point in the first or top row proves the main proposition; that each point in the second row proves the point in the first row under which it stands; and that each point in the third row proves the point in the second row above it. The fact that a player spends all his afternoons at the athletic field proves that he is kept out in the open air; the fact that he is kept out in the open air helps to prove that football is good for him physically; and the fact that it is good for him physically helps to prove that it is a good thing for him as a whole. It will also be seen that all the points in the bottom row are so obviously true that nobody would dispute them. Consequently, these form a solid foundation on which the entire trestle of our argument can rest firmly. This is the idea of a brief: to base our main proposition on certain points, then rest these on other points, and so on, until we reach points at the bottom, on which the whole argument rests, and which seem so true that they themselves need no further support.

A framework like the above should underlie every good argument. In practice, however, it is almost never written in the above form. Instead, it is written in a scheme like the following, with each subpoint under the main point which it proves.

Brief Proper[1]

I. Football is good for the players physically, for
  A. It keeps the men out in the open air, for
    (1) They spend every afternoon at the athletic field.

[1] If a real trestle stands on uneven ground, some of the supports will have to go farther down than others to reach ground, and will need an

B. It requires a healthful diet, for
(1) The athlete cannot eat pastry, and
(2) He cannot eat between meals.
C. It develops the muscles, for
(1) The variety of plays develops the whole body.

II. It is good for the players mentally, for
A. It makes men think quickly, for
(1) Unexpected plays are always happening.
B. It makes the men resourceful, for
(1) They need variety of plays, and
(2) They need skill in each separate man.

III. It is good for the players morally, for
A. It develops courage, for
(1) It is a dangerous game.
B. It teaches self-control, for
(1) A man must not be offside, and
(2) A man must obey the umpire.

CONCLUSION

Since football helps the players physically, mentally, and morally, it is a good thing and should be encouraged.

The foregoing brief is not in every way an ideal model; but, owing to the simplicity of its subject, it illustrates well the fundamental principle of the brief, that is, the manner in which one point is made to uphold another. A brief on our earlier proposition, that prohibition should be adopted in X——, though more complicated, deals with a less elementary subject and is a better model for your future use. Including one of

extra tier of posts. In the same way one main point in a brief may have more tiers of argument than another.

One might go.

I. ——
A.
(1) ——

and stop at (1), while another in the same brief might stand

I. ——
A. ——
(1) ——
(*a*) ——
(*x*) ——

the Introductions already formulated, we may draw up the complete brief on this question as follows: —

Resolved: that prohibition should be adopted in X——.

INTRODUCTION

(See p. 172.)

BRIEF PROPER

Prohibition should be adopted in the town of X——, because

I. Present conditions are in need of reform, for
  A. The sale of liquor is excessive, for
    (1) In proportion to the size of the town, more liquor was sold here last year than in any other town in the state, for
      (*a*) Three different saloon keepers have admitted as much.
  B. Many families are made destitute, because
    (1) Poor workmen spend half their money on drink, for
      (*a*) Their wives have said so.
    (2) Agents of charitable work report over two hundred cases of unnecessary destitution.
  C. The town as a whole has to suffer, for
    (1) It has to support a great number of poor, for
      (*a*) The annual sum paid for this purpose has quadrupled in five years, for
        (*x*) The books of the treasurer show it.
    (2) The peace and tranquillity of the citizens is disturbed, for
      (*a*) Crimes and breaches of the peace have increased 50 per cent, for
        (*x*) The records of the court show it.

II. Prohibition will improve conditions, for
  A. It cannot but do so if well enforced, for
    (1) It will prevent the purchase of liquor within the town limits.
    (2) Liquor in large amounts cannot be procured from neighboring towns, for
      (*a*) They themselves have prohibition.
  B. It will be well enforced, for
    (1) We shall have competent and honest officials, for
      (*a*) The majority of the voters would insist on this, for
        (*x*) All who desire prohibition would do so.

(*y*) A large minority who do not wish prohibition adopted would yet wish to see it enforced *if* adopted, for

(*a*) They have repeatedly said so.

C. Experience supports our contention, for

(1) Prohibition has succeeded in towns similar to our own, for

(*a*) It has succeeded in M——, P——, and T——, for

(*x*) Everybody admits it.

(*y*) Statistics show it.

(2) In towns where it has failed conditions have been wholly different from ours, for

(*a*) In L—— and O—— the drink element far outnumbered their opponents, and

(*b*) None of the citizens had respect enough for law to wish a statute enforced if they did not sympathize with it.

III. Prohibition would introduce no new evils, for

A. The only possible evil is disrespect for law, and

B. This can result only from constant evasion of the existing law, and

C. Such systematic evasion would be impossible, for

(1) We have shown this under II.

IV. There is no better remedy, for

A. The only other possible remedy is high license, and

B. This has been tried and failed, for

(1) It was tried by this town for two years in 1908 and 1909, and

(2) It was an utter failure, for

(*a*) Even its warmest advocates admitted this.

(*b*) Statistics show it.

C. The conditions which caused it to fail then will cause it to fail in future, for

(1) Those conditions are practically the same, for

(*a*) We have the same unprincipled saloon keepers, and

(*b*) Their trade is more profitable than ever.

CONCLUSION

Since evils exist, since prohibition would lessen them, since it would introduce no new evils, and since there is no other remedy, we contend that prohibition should be adopted.

Remarks on the Brief

The finished brief consists of three parts: the introduction, the brief proper, and the conclusion. The conclusion is simply a summary of your main points in a sentence; but since it has all the value of a summary it should never be omitted.

In drawing up a brief, there are certain cautions which you must always bear in mind. In the first place, you must be careful to see that every subpoint proves the main point under which it stands. As a check on this, every point which is followed by a subpoint proving it should end with *for* or *because*. If *for* or *because* here does not make sense, there is something wrong with your brief. For the same reason the word *therefore* (or words of similar meaning, *hence*, *so*, *consequently*, etc.), should never be used. The very word *therefore* implies that you are bringing in a main point or conclusion *after* the minor point or evidence which proves it; and this in briefing is wrong. It is like putting the track in a railroad trestle under its supports instead of above them. If you can use the word *therefore* at any point in your brief and make sense, then your brief is not properly drawn.

In the second place, every point in the brief should be a complete sentence, never a mere word or phrase. The reasons for this are the same as the reasons which require that the proposition at the head of your brief should be a sentence. If you phrase a point "the sale of liquor," nobody knows whether you mean that this sale is large or small; but if you say, "The sale of liquor is excessive," then you have made a point, and everybody knows just what it is.

In the third place, your most important point should be put last for emphasis, just as in the outline of an expository theme.

Testing the Brief as Argument. — We have now finished all the details of properly drawing up a brief, as far as the form goes. But before we actually write it out, we ought also to test it as argument. At bottom, we are working, not simply to conform to certain rules of rhetoric, but to convince intelligent men; and in order that we may convince them, we must be sure that our argument is not only properly briefed but also calculated to convince.

The first caution needed under this head is that a brief should not have too many main points. A greater number than four or five is usually undesirable, as the reader is unable to keep them clearly in his mind, and consequently does not get the full force of what you are saying. As a general thing some points are much stronger than others. If you find that your brief has eight or ten main heads, you will do well to omit some of the weaker ones altogether. The great gain in clearness will far outweigh the slight loss in argument. It is not the number of points which you make but the number of points which your readers clearly remember that determine how far you have convinced them; and you must remember that the sole aim of argument is to convince your readers that you are right. Frequently also you will be able to combine two points into one by making them subheads under one new main head. For instance, the two points that football develops courage and that it develops self-control can both be combined under the one head that it develops a man morally. This should always be done when possible, as it makes the outline of your argument much easier to remember.

The second caution is that you should have actual evidence or proof to support every point which you make. Evidence is the lower part in the trestle of your argument; and if it is weak or insufficient, your whole fabric will tumble at a touch. Young men are apt to assert a series of statements without proof, and think they are arguing. They will say that the honor-system should be tried because the men will be too honest to cheat under it; and then will not bring forward one scrap of evidence, aside from their own opinion, to show that the men will be so honest. This is not arguing. No intelligent man will be persuaded by you until you show him a solid foundation for your assertions. There are many different kinds of evidence; but definite evidence of some kind you must have. You must reason and prove, not merely assert.

Not only must you have evidence, but you must also analyze this evidence carefully and see that it will stand investigation. Any argument is almost certain to rouse more or less antagonism; and your opponents will examine your points with mi-

croscopes and pick out every flaw. If you have arguments that sound well at first but are weak at bottom, these antagonists will show this to everybody and make you ridiculous. We have already compared an argument to a trestle; we might also compare it to a battleship. The best battleship is not that one which makes the finest show when it is launched, but that one which can stand the most banging. In the same way, the best argument is not always that which sounds the most impressive at first; but that argument is best which is so fortified with proof that your enemies can hammer and hammer at it, and still not be able to shatter it. Consequently, you should make sure that your own evidence is sound before you expose it to hostile fire. The matter of evidence is so important that we will devote a chapter to it at this point.

CHAPTER IX

THE FORMS OF EVIDENCE

FEW things in this world can be proved with absolute certainty. We are not *absolutely* sure even of the guilt of the condemned murderer unless he is seen in the act or confesses. But many things can be made so probable that we are morally certain of their truth. The more your evidence is calculated to convince thinking men that a statement is true, the more valuable it is.

All evidence falls under two great heads, testimonial and circumstantial; and these in turn fall into various subdivisions, as shown by the table on the following page. Against each form of evidence are given the tests by which it is to be tried before used. These tests are, from a practical standpoint, the most valuable part of the following discussion, for it is by them that we can distinguish good argument from bad.

Testimonial evidence consists in grounding your arguments on the fact that somebody said such and such things were so. If a lawyer tries to prove the innocence of his client by the testimony of some witness who saw another man commit the murder, he is using one form of testimonial evidence, the form in which the witness asserts a fact. If a debater is arguing that a certain law is unjust, and quotes a statement to that effect from some prominent statesman, then he is using the second form of testimonial evidence, in which the man quoted states not a fact, but an opinion. Either form, if it will stand analysis, is strong. If a man actually saw Jones commit the murder, no jury would hang Smith. If one of the wisest statesmen in the country thinks a law unjust, most men would hesitate long before disagreeing with him. But will this evidence stand analysis? Did the witness actually see Jones do the shooting,

or is he lying about it? Was the man who pronounced the law unjust really a great statesman whose opinion you would

	Forms of Evidence		Tests for Each Form
I. Testimonial	*A.* Statement of witness as to facts.		(1) Is witness mentally competent (a responsible person)? (2) Is he morally trustworthy? (3) Is he unbiased?
	B. The opinion of an authority		(1) Is witness mentally competent (a great authority on this particular subject)? (2) Is he morally trustworthy? (3) Is he unbiased?
II. Circumstantial — *A.* Inductive	1. Simple generalization of facts		Are the cases cited numerous enough and typical enough to warrant a general law?
	2. Causal induction	(*a*) Agreement	Do the various cases agree *only* in the presence of the phenomenon and its assumed cause?
		(*b*) Difference	Do the two cases differ *only* in the presence and absence of the phenomenon and its assumed cause?
		(*c*) Agreement and Difference	Combine the tests of the two above methods.
		(*d*) Residues	Are all other possible causes ruled out?
		(*e*) Concomitant variations	Are you certain that these variations are not influenced by factors which you have overlooked?
	3. Causal induction and generalization combined		Will the reasoning stand all the tests of either method?
B. Deductive	1. Syllogistic reasoning		(1) Is the general law true? (2) Does the special case come under the law? (3) Is there no change in the meaning of terms?
C. Abbreviated Forms	1. Resemblance (Analogy)		[1] (1) Does the resemblance hold in the one particular point at issue? or (2) Where possible, resolve into causal induction plus deduction, and test accordingly.
	2. Enthymeme		State as full syllogism, and test accordingly.
	3. Abbreviated Cause and Effect		[1] (1) Have you considered the bearing of all possible causes or effects? or (2) Resolve into a causal induction plus deduction, and test accordingly.

[1] In these cases use only one of the two tests. The first, though less thorough, is usually more practicable.

respect; or was he only a conceited demagogue whose views on the subject are worthless? Obviously the whole value of this class of evidence depends on the character of the witness himself. If he is reliable, you can include his statements, and your opponents will have to respect them; if he is not reliable, you must omit the whole thing from your brief and argument.

There are three tests which you should always apply to testimonial evidence: Was the speaker mentally competent? Was he morally trustworthy? Were his statements or opinions unbiased by any personal prejudice? If all three of these can be answered in the affirmative, the evidence is sound; if they cannot, it is weak. The statement of a witness that Jones did the killing would have little value if the witness was mentally incompetent at the time through drunkenness, if he was morally untrustworthy because he was a notorious liar, or if his judgment was biased by his hatred for the accused. The declaration by a statesman that a law was unjust would be worthless if the man was not well informed on the subject, if he was an unprincipled politician, or if he was personally interested in some business which suffered from this particular law. For the second form of testimonial evidence, the "argument from authority," as it is usually called, there is a fourth test: Does the statement of the authority quoted represent the almost unanimous consensus of expert opinion? There are many questions on which nearly all experts are agreed; on such a subject a quotation from any of them would be almost conclusive. But there are also many questions about which "doctors disagree." In the famous lottery case, the Supreme Court of the United States divided five to four, and Chief Justice Fuller could be quoted against the decision of his court. In a debate on the tariff, hundreds of great men could be quoted on both sides of the argument. In such cases if both sides produce a long array of quotations from national leaders they prove little more than that the question is a debatable one.

Circumstantial evidence aims to convince, not by weight of testimony, but by the cogency of your reasoning from facts to inferences. Brown is convicted on testimonial evidence if Smith swears to having seen him kill Jones. He is held guilty

on circumstantial evidence if he is shown to have written threatening letters to the victim and the bloody marks on the dagger handle correspond to the prints of his fingers.

Before going further, we must draw a sharp distinction between reasoning which establishes a general law and reasoning which proves truths about individual cases. If a debater cites numerous statistics to show that capital punishment is often unjust, he aims, not to alter our opinion about one particular murderer, but to establish a general law, applicable to all cases. On the other hand, when a great jurist says, "High treason has always been punished with death; and since this man has been guilty of high treason he should die," the speaker is not trying to establish a new law; but, expressly accepting the old one, he argues from this that a particular case should be dealt with severely. Thus circumstantial evidence divides into *inductive* and *deductive* reasoning. The inductive form gathers facts from experience and experiment, and by the aid of them establishes a new or disputed general law. The deductive form accepts a law already established, and shows how that applies to a particular case. In induction, the means of proof are particular facts; the thing to be proved is a general law.[1] In deduction the means of proof are existing laws; the thing to be proved is some truth about a particular case.

The simplest form of induction is the *generalization of facts*. This consists in arguing that a certain thing is true generally because you have seen that it is true in particular cases. For example, you might argue that the negro race could produce great men by citing several cases where it had done so, in the lives of Frederick Douglas, Booker Washington, etc. The danger with this reasoning is that a man may base his general conclusion on *too few* particular cases. There are exceptions to all rules. If you have a great many cases to prove your point, these must represent the rule; but if you have only a few, they might represent the exceptions, and your conclusions might be all wrong. Some time ago a certain class in English Composition discovered that three men had passed the course the

[1] There are some exceptions to this statement, but they need not concern us here.

preceding year without doing any work. By the process of generalization the class somewhat too hastily concluded from these few cases that any man could pass English Composition without working. When they failed at the end of the year, they realized that there was something wrong in their reasoning. The three men who had passed were exceptions to the rule, not representative of it. On the other hand, when you argue that a recent book has had an uplifting effect on young men because this has been known to be true in *hundreds of cases*, then your conclusion is sound; for these cases are so numerous that they must represent the rule and not the exceptions.

A second form of induction is based on the relation of *cause and effect*. We feel universally that there must be a cause for every effect and an effect for every cause. Things do not happen without a reason, and you cannot do this or that without feeling the consequences. The general idea of causal inductive reasoning is to establish a law or general truth that wherever certain effects occur the real cause is so and so; or *vice versa*, that wherever we find certain causes in operation, their effects will be of a particular kind. Thus doctors have recently shown by this method that wherever we find the effect yellow fever the real cause is the bite of a mosquito. The practical usefulness of this form of evidence cannot be overestimated.

Now where there is only one cause and one effect, this argument is simple and reliable. It is like a private telephone line with only one transmitter and one receiver. You can be certain that there is but one cause for your effect, just as you could feel assured that there could be but one transmitter from which the voice heard in your receiver could come. But frequently in real life several causes unite to produce one effect, and several effects may spring from a single cause. In such cases, if you are not careful, your reasoning will prove unsound, because you may give the blame (or credit) for a certain effect to one of its many causes when really the other causes had more to do with producing that effect. You can no more infer here that any one cause produced a certain effect than you could argue that a man speaking to you over a public telephone must be standing by a particular transmitter, when a voice at

any one of a dozen different transmitters might have produced the same sound. A good example of this fallacious reasoning is found in the often quoted statement: "The republican form of government is better than the monarchical, because the United States has grown so fast under a republican government." Here the prosperity of our country is the known effect, and the speaker argues that our form of government is the unknown cause. But as a matter of fact there are several causes for our prosperity; the newness of our country, our national isolation, our great natural resources, the ability of our race, etc. If the good government were the only possible cause, we should know that we have a good government, for we could not have the effect without some cause, and that would be the only possible cause. But as things are, there are four other causes fully able to produce the effect (prosperity), even if cause five did not exist. Consequently we have no proof that our prosperity is due, to any extent, to our government; and hence the above statement is no proof that our government is good. Here you have a fallacy in reasoning from effect to cause. Similar fallacies occur in reasoning from cause to effect. You can never be certain that this kind of reasoning is sound unless you have considered all possible causes and all possible effects.

The above is a general principle underlying the testing of all causal argument. We shall understand better how to apply it in practice if we examine what are known as "Mill's canons," the five subdivisions into which John Stuart Mill divided all causal induction. The first of these is the canon of *agreement.* "If two or more instances of the phenomenon under investigation have only one circumstance in common, the circumstance in which alone all the instances agree is the cause (or effect) of the given phenomenon." Suppose that there are five cases of typhoid fever in a small village, and the doctor wishes to find the true cause in order that the epidemic may be stopped. Two patients have been drinking from a well polluted by bad drainage; two more have excellent wells but have been spending a week in a city full of typhoid; the fifth has a good well and has stayed at home; all five have been using milk from a neighboring dairy. It seems highly probable that the one

possible source of contamination in which all the cases agree, the dairyman's milk, is the real cause; and on the basis of this the doctor makes the general statement that no more of the farmer's milk should be used until it has been examined. The method of agreement is trustworthy only when there is but one possible cause common to all the cases. If all five of these patients had been to the typhoid-smitten city they might all have contracted the disease there; and in that case no one could tell whether the milk or the visit to the city was the true cause.

Next comes the canon of *difference*. "If an instance in which the phenomenon under investigation occurs and an instance in which it does not occur have every circumstance save one in common, that one occurring only in the former, the circumstance in which alone the two instances differ is the effect, or cause, or a necessary part of the cause, of the phenomenon." Suppose that we have two jars of water exactly similar, that into one we pour a certain drug and into the other nothing, and that the first jar quickly turns red. The first jar shows the phenomenon of redness; the second does not; the two jars have every circumstance in common save the presence of the drug; hence, the drug is the cause of the redness. Again, Sheridan's soldiers scattered and ran at Winchester in his absence, but rallied bravely when he rode up. Obviously his presence was at least a partial cause of their courage. This method is especially useful in experiments; and where the two cases are unquestionably alike in everything but the one phenomenon and its one cause, the canon of difference is highly convincing.

The third canon is that of the joint method of *agreement and difference*. In a plague-stricken city a nurse notices that all patients who use opium die. By the method of agreement she reasons that opium is dangerous. She is nursing two men remarkably alike in strength and in the progress which the disease has made. She gives opium to one and not to the other; the first dies, the second lives. She has thus applied the method of difference, which confirms the method of agreement, and she now feels convinced of the general principle that opium

should not be used for the plague. The combination of these two methods, when possible, is of course more convincing than either alone.

The fourth canon is that of *residues*. "Subduct from any phenomenon such part as is known by previous inductions to be the effect of certain antecedents, and the residue of the phenomenon is the effect of the remaining antecedents." In other words, we pair off causes and effects which have previously been shown to be connected; and if there is one unconnected effect and one other unconnected factor left, we have proved that said factor must be the cause of said effect. Certain parts of the wrecked *Maine* lie in a position indicating an explosion of her own magazines. But the position of other parts cannot so be accounted for, and must represent the effect of an external explosion. This argument is sound only when it is clear that the causes and effects previously ruled out have had no disturbing cross influence on the factors in your problem.

Lastly, we have the canon of *concomitant variations*. "Whatever phenomenon varies in any manner whenever another phenomenon varies in some particular manner, is either a cause or an effect of that phenomenon, or is connected with it through some fact of causation." If it can be shown by figures that the political corruption of a certain town has varied in almost exact ratio with the increase or decrease of inhabitants of a certain nationality, it is clear that those people have been at least a partial cause of the corruption. If statistics prove that crime increases and decreases according to the increase or decrease of illiteracy, it is clear that illiteracy is a factor in promoting crime. This method applies generally to charts indicating the parallel rise and fall of prices and economic conditions, or to similar examinations. It is less convincing usually than the combined method of agreement and difference, and should be used only where an application of that is impracticable. The joint method of agreement and difference compares several cases in which the phenomenon and its cause are present with others in which both the phenomenon and its cause are absent. In studying the effect of political conditions on prices, we cannot use the method of difference, for we have no cases in which the prices

and their causes are wholly absent. Neither can we usually use the method of agreement, because the cases available in these complicated problems will often agree in several possible causes.

We have discussed two forms of induction, generalization of facts and causal reasoning. A combination of the two will frequently be more valuable than either alone. Suppose that we did not know typhoid fever to be due to contaminated drink, and were trying to learn its true cause. We might find several cases where a drink of impure milk or water had preceded an attack of typhoid, and yet not be able to prove by the method of agreement that the drink caused the disease. It is so hard to show in a practical matter that the cases *agreed in no other single respect*, that there was not some unnoticed possible cause lurking in them all, in which case the fact of the drink might simply have *happened* to occur every time alongside of the real cause. The same trouble would make us dubious about our results through the method of difference. Here is a man who drank bad water and died; here is another who was always careful about his drinking water and is healthy; but the cases almost always *differ in other respects* and thereby endanger conclusions. One man might be sickly and the other rugged; one might live in a swamp and the other on a hill. Obviously, the more cases we find where impure drink has been followed by fever, the less probability there is that the drinking would *happen* to coincide with all these cases if it were not the true cause. In other words, our method now becomes a combination of strict causal reasoning and generalization;[1] and the more cases we examine the more valuable our evidence grows.

We pass now from induction to *deduction*, the second subdivision of circumstantial evidence. This applies to particular cases the general laws that induction has proved. Indeed, if you find it hard to grasp the distinction between the two, you may be helped by comparing induction to a legislature which

[1] The distinction made between generalization of facts and causal induction fades away in most cases on close analysis. A causal idea is implied or assumed to some extent in nearly all generalization. There is, however, a value in presenting the simpler form separately so that students may begin to use it even before they grasp the more complex methods.

passes laws, and deduction to a court which decides how they shall be applied to particular plaintiffs or criminals. All deductive arguments, on examination, simmer down to this: You have a certain object X' about which you wish to prove a certain fact Y. You say: "It is a general law, admitted by everybody, that the fact Y is true of all the objects in a certain class X. Now don't you see that X' is one of the objects belonging to that class? Consequently, the fact Y is true of the object X'." The best illustration of this is found in geometry, which is an unbroken series of deductive arguments. You have laid two points in two straight angles together, and you wish to prove that the angles coincide. You say: "There is a general law, true of all straight lines, that if they coincide at two points, they coincide throughout. But these two straight angles are straight lines, and they coincide in two points. Therefore what is true of all straight lines is true of them, and they coincide throughout." In other words, this is the simplest form of putting two and two together. Everybody admits that your law is true of that class of objects; everybody admits that the object about which you are arguing belongs to that class; well, then, just put the two things together. An everyday example of deductive argument would be the following: —

No boy could live in such unhealthy surroundings;	General law, true of all boys.
and Johnny is nothing but a boy,	The object "Johnny" comes under the class "boy."
so how can you expect him to live there?	Consequently, he can't live there.

When all the steps in a deductive argument are stated, as above, the law is called the Major Premise, the statement that the case comes under the law is the Minor Premise, and the final inference the Conclusion. The whole process is called a Syllogism. The typical form of the syllogism, then, is this: —

All X's have the quality Y.	[Major]
X' is an X.	[Minor]
Therefore X' has the quality Y.	[Conclusion]

The practical value of syllogistic (deductive) reasoning lies in the fact that it brings individuals of which we know nothing under the head of a class with other members of which we are acquainted, so that we can reason out (deduce) the probable qualities of the unknown member of the class from our knowledge of its likeness to the known members. Consequently, in dealing with X' we can profit by our experience with other X's, even though we have had no experience with the individual X'.

To have a sound deductive argument, you must be sure of three things: that the law which you assume as true really is so; that the object about which you are proving your point really is a member of the class to which the law applies; and that the words which take the places of X, X', and Y in the above formula do not change their meaning through the syllogism. "Every man has his price, and Thompson is a man like the rest of us; so I can bribe him." This sounds logical; but Thompson refuses to be bribed; consequently, the reasoning must be wrong. The trouble here is that the law from which the speaker starts is not true, for every man does not have his price. "Tyrants deserve to be killed, and Cæsar was a tyrant; therefore Cæsar deserved to be killed." Here the law in regard to the class "tyrants" is true; but Cæsar did not belong to that class, for he was not a tyrant, at least not in the sense in which the word is used here; consequently, this argument is worthless.

"Selfishness is despicable; and your kind acts to your friends (inasmuch as you do them for the pleasure you find in making people happy, and not from a sense of duty) are selfish; therefore your acts of kindness are despicable." Here the meaning of the word "selfishness" changes. If selfishness means brutish greed, it is despicable, but the case does not come under the law. If selfishness means a healthy joy in life, the case comes under the law, but the law is untrue. Yet by shifting his meaning the arguer tries to win your consent to his major under one interpretation and to his minor under another; and, in case he succeeds, you will be trapped into admitting his conclusion. Words may be ambiguous things in any language; and this last test should never be neglected.

Combinations and Abbreviations of the Forms of Evidence

Geometry is purely a series of deductions; but in life no argument depends wholly on one form of evidence. The different forms interlace and support each other; and in testing arguments for their validity we must notice this. Imagine, for instance, that some one told you a certain athlete had run a mile in two minutes, and that you had exclaimed, "Nonsense! no man could do that." In the first place, you have a deduction: "no man can run a mile in anything like two minutes; and even though I have never seen this runner, I know he is a man like you and me; consequently, he couldn't have done it." But your argument implies more than deduction; it implies, also, a previous generalization proving the law from which your deduction started. All cases of world's records which you had ever known flashed through your mind, and the small margin by which each had eclipsed its predecessor; and all these specific cases pointed to the general law that human endurance finds its limit around the four-minute mark. Again, suppose you had noticed that all poisonous snakes seen by you had small necks and triangular heads, and suppose a book read by you had stated this fact to be true of all poisonous snakes in North America. Then one day you came on such a reptile. The jump that you gave to avoid it would be the result of three kinds of evidence working together. Through generalization (your own experience) and through testimonial evidence (that of the book) you would have established the law that all triangular-headed serpents are venomous; by deduction you would have shown that the law held true of this particular snake, and that consequently he should be avoided. The above examples illustrate fairly well the use of deduction. It usually deals with final conclusions and forms but a small part of the argument. Sometimes it is little more than a matter of form; but in other cases, despite its brevity, it is all important. If you had omitted your syllogism when face to face with the snake, he might have bitten you while you generalized.

Two forms of evidence are combined, also, whenever we use tables of figures as proof. Generalization at the present time

works largely through *statistics*. If you can show by figures that the majority of German immigrants amass wealth and that very few of them are brought into our criminal courts, you can safely draw the general conclusion that German immigrants are desirable. Statistics, however, which from one point of view are a form of generalization, from another standpoint are testimonial evidence and should be submitted to the same tests. If a learned doctor in a magazine article gives a table of statistics, compiled by himself, to show that alcoholic neuritis is increasing, you have nothing but his word to prove that those figures are true. Hence, considering statistics as testimonial evidence, you must ask whether or not the man who compiled them was competent, honest, and unprejudiced. At the same time, considering them as a form of generalization, you must decide whether or not they are numerous enough to warrant a general conclusion. In the same way, the method of concomitant variations usually employs tabulated figures, and consequently must be tested from two points of view.

Thus far we have discussed the processes of logic at considerable length, so that when you suspect an argument of fallacy, you may know how to pick it to pieces and locate the exact seat of trouble. We will now consider some common and useful abbreviations of these methods when used either singly or in combination. A most common abbreviated type of reasoning is the argument from *resemblance*. This consists in pointing out that things which have happened a certain way under certain conditions will happen in the same way again under similar conditions. "The honor-system would work well in our school, for it worked well at Hamilton, which is a school very much like ours." This argument derives its whole strength from the resemblance between the two schools. Of course if conditions at the two schools are identical, it is almost certain that what succeeded in one place will succeed in the other; and in practical life the argument from resemblance is usually treated with a good deal of respect. At the same time it contains one great danger. This is that the resemblance between the two schools (or whatever else you are comparing) may not be as close as it seems to be in those very details that are most important. Two schools

might resemble each other in everything else, and yet differ in the one thing on which the success of the honor-system depends, the attitude of the undergraduates toward the curriculum. The question is not, Do the schools resemble each other in details which are not to the point? but, Do they resemble each other in that one detail on which everything depends? If you can show a resemblance of this last kind, your argument is strong; if you cannot, you may not be proving really as much as you suppose.

In the last analysis, an argument of resemblance is generally a short or telescoped form of a causal induction followed by a syllogism. It rests on the idea that similar causes in two places will produce similar effects. It can be used with some success, however, where thorough causal induction would be impossible, and it is often brief and simple where the full form would be bewilderingly complex.

As a general practice, deductive argument is not given in its full form, but partly, or even wholly, implied. When partly implied, it is called, not a syllogism, but an *enthymeme*. "How could you expect any boy to live in a den like that?" is at bottom a deductive argument that Johnny should not live there.

Lastly, consider the following statement, "If you drive so fast on this muddy road, you will have a smash up before you know it." In a way this argument implies an induction followed by a deduction. First comes a causal generalization, enumerating past accidents that have happened to cars driven fast over slippery turns, and establishing the law that speed under such conditions is always dangerous. Then comes a deduction, pointing out that by the driver's act the present party are now included in the endangered class. The two parts of such arguments, however, are frequently telescoped into one, the deductive part being too obvious to repay consideration; and the whole is called an argument from cause to effect. Thus we may have arguments deducing future effects (such as an accident) from present causes (such as the reckless driving); or *vice versa*, we may have trains of reasoning tracing some present or past event back to its real cause, as when a detective reasons back from the details of the murder to the identity of the assas-

sin. The general test for the soundness of such arguments is simply that already given for causal induction, that the possible influence of all connected causes and effects should be taken into consideration.

We have dwelt so long on evidence that our readers may have lost the main trend of our discussion. The value of these types and tests of evidence lies in the fact that they enable a debater to sift the strong arguments from the weak in his own brief, and to pick out the weak points for attack in the briefs of opponents. The power to think up arguments is an inborn one which teaching can neither give nor take away; but the power to test evidence when it is presented is something which can be markedly developed by training.

Now, when you have your proposition phrased, your issues found, your introduction drawn up, and the arguments of your brief proper arranged and tested, your brief is complete. All that is left is the final task of writing this out in full.

CHAPTER X

DEVELOPMENT OF THE FULL ARGUMENT FROM THE BRIEF

THERE are two great classes of arguments: (1) those which are intended to convince people without rousing them to action; and (2) those which aim to persuade men not only that some fact is true, but also that they should rouse themselves and do something about it. An example of the first would be a thesis to prove that the North American Indians are related to the Tartars. This question concerns only the intellect; it has nothing to do with the feelings; and whether your audience are convinced or not, nothing will be done about it. An example of the second type would be an argument that all voters should cast their ballots for Mr. X for President. This would appeal not only to the intellect, but also to the emotions of the audience; and their whole future course of conduct would depend on the way in which that appeal affected them. The first type includes what are usually called arguments of theory and fact; the second type includes what are called arguments of policy; and the appeal to the feelings which is almost always associated with these arguments of policy is called *Persuasion.*

Now, in writing out your full composition from your previously prepared brief, you would develop an argument of the first type somewhat differently from one of the second. Hence, we will take these up separately.

Type I: *Arguments of Theory or Fact.* — In writing these out, you simply use your brief as a guide, and follow the rules of ordinary exposition. If your argument is short, each main division may be made a paragraph. If it is long, you should have separate paragraphs for the larger subdivisions. Be careful to make

all transitions clear and to have each paragraph emphasize its main point.

Type II: *Arguments of Policy.* — In writing out this type of argument in full, we also follow all the previous rules for exposition; but we likewise have certain new considerations to face. The first new need here is a certain amount of policy or diplomacy in our opening remarks. We are trying to win over people who disagree with us; hence we must be careful to ingratiate ourselves with them at the start. Our introduction must be not only clear, but tactful, as well.

Secondly, we need in this form of argument a certain exciting stimulus which was not required in the other type or in exposition. If you wish men to act, it is not enough to convince them that certain facts are so. It is easy to convince most college men that they should study harder; but it is not so easy to make them study, even after they are convinced. So it is in all things. You must adopt some definite means of inciting your audience to deeds, as well as thoughts; or the laziness inherent in all humanity will keep them from acting, even after they have agreed that you are right. The means used for thus spurring on your audience to action are various; but all consist in exciting their emotions. One of the best ways is that of giving specific instances which will appeal to the listener's conscience or pride or sympathy. Such definite examples are always much more vivid and exciting than philosophical generalizations. For instance, a man who was arguing for the suppression of Child Labor could stir up his audience violently by picturing the sufferings of one little child, when elaborate statistics about children in general would convince their reason without rousing their interest. Another powerful instrument of Persuasion is an appeal to the selfish instincts in man. If a person can be made to feel that the wrongs of another may eventually become his wrongs, he is much more inclined to enter the field in that other man's defense. As a general thing, it is better to bring your most solid arguments in the middle of your speech and the appeal to the feelings of your audience later. Intelligent men are more willing to enlist their sympathies on your side when you have already won their respect by an appeal to their reason.

Refutation. — We have already shown how you are to build up an argument on your side of a question. But when this argument is brought before the public, men on the other side will almost certainly attack your points and raise all manner of objections against them. In order to stand your ground and prove your position, you must have answers ready for these objections. This answer to the objections of the opposite party, this process of knocking down the arguments of the other side and defending your own by still further proof, is called Refutation or Rebuttal. For example, you argue that football benefits a man physically, and show certain evidence to prove that it does. Your opponents try to shatter your point by producing evidence that the game strains and cripples men physically, instead of developing them. Then you must refute this by bringing in proof that very few men are crippled, while a very large number are developed. This last material is Refutation.

When you know beforehand what the chief objections will be, you can answer them in your first or main argument, thereby taking the wind out of your opponent's sails. Also, if objections have already been raised, you can combine your answer to them with your present constructive case. In such cases your refutation should be included in your brief. For instance, under the heading that football benefits a man physically you could have these subheads: (*a*) It keeps him out in the open air; (*b*) It requires a healthful diet; (*c*) It develops the muscles; (*d*) It does *not* cause numerous physical injuries. Here the last point is at the same time a part of your brief and a refutation of an objection either already raised or almost certain to be raised by the other side. It would be briefed as follows: —

D. It does not cause numerous physical injuries, for
  (1) Most injuries occur in preparatory school games, for
    (*a*) Statistics show it.
    (*b*) We should naturally expect it to be so, for
      (*x*) Boys are less hardy than men, and
      (*y*) They are less carefully trained.
  (2) The percentage of college players hurt is very small, for
    (*a*) Statistics show it.
    (*b*) Veteran trainers say so.

A main point in refutation should never be briefed thus: —

D. Our opponents say ——
(1) This is untrue, for

but always thus: —

D. Our opponents' point that —— is untrue, for
(1) —— etc.

Every heading in your brief should represent one of your points; and your point is, not that your opponents say this or that, but that they are wrong.

Whether you bring in your refutation as part of your first argument or write it in a later article after the other side has made its attack, there are three rules to be always borne in mind. The first is that you must have plenty of good reason to support all your points. Frequently the question will reduce itself to a fight between you and the other man about some one point; and the side which produces the most evidence on that issue will win, just as the football team which gets the most men into the play will push back the other team.

Secondly, in debate, as in battle, you must be aggressive. The best defense for your own logic is often an attack on your opponent's. Search every statement of his by the tests of evidence already given, and strike hard where you find him weak, whether it be in his facts or in the wrong inferences which he has drawn from them.

The third rule is that you should make this fight center around your main points and not about minor ones. Remember that your purpose is, not to contradict something merely because the other man has said it, but to prove your main proposition. Do not get so excited about some little side issue that you forget your main ones and the relation of these side issues to them. Follow your main proposition as an athlete follows the ball, and if you are advancing that main proposition, never mind about a few little insignificant questions out on one side. Frequently, when an opponent has completely crushed you on one of these minor points, you can completely crush him in turn by showing that, while he has

beaten you on a minor point, you have beaten him on a main one. For example, suppose that you are arguing for the honor-system in your school; that your opponent has proved in spite of you that it worked badly at X——; and that you have proved that it worked well in every other school in the state. You would be exceedingly foolish if you spent all the rest of your time in arguing about X——. All that you need do to win is to remind the audience that you have proved your point for dozens of schools while your opponent has been proving his for one.

Below are given various examples of argument.

THE ADVANTAGES OF THE STATE USE SYSTEM IN PRISONS[1]

CARROLL D. WRIGHT

One of the purposes of this chapter is to answer the charge that progress is apparent, and not real, by citing one phase only of social science, — the condition of prison labor as an index of real moral progress. A little more than a hundred years ago prisoners were either kept in idleness, to the destruction of their moral and physical being, or else were employed in what is known as penal labor. Penal labor had no purpose except as it resulted in a supposed discipline of the prisoner. He was kept at work turning a crank, or in a treadmill, or throwing shot bags, or doing something else that had no utility whatever as an incentive. It was not productive labor in any sense. It was grinding, demoralizing. It may have had some advantages over idleness in the way of physical exercise; but the mental and moral consequences were such as to quite overcome the physical benefits. Philanthropists, philosophers, penologists, began to see that mere penal labor was not much better than idleness; and some of these men long ago described prison policies that are carried out to-day.

The great changes which have come in methods during the last twenty-five years, — by which more sane considerations

[1] From *Some Ethical Phases of the Labor Question.* Used by the kind permission of the publishers, the American Unitarian Association, Boston.

have been followed, and by which and under which many of the evils in prison discipline have been brought to light, — are due primarily to the agitation of the labor reformers; but, like all reforms, the real elements of the question involved soon passed out of the hands of the initiators through the recognition by the public of the crucial principles involved. The labor reformers made their attack along certain restricted lines. They alleged that the employment of convicts in productive industry interfered largely with the rate sof wages and with prices, and hence prison industries were a menace to their welfare. They were never able to make out a very strong case on these lines; but great credit is due them for persisting in their agitation, and thus aiding penologists and philanthropists in calling attention to the greater question of how reformatory measures could be introduced in the conduct of prisons. Thus the prison-labor question became something more than a mere economic one. Here and there prison labor did affect wages and prices, but in all the investigations which I have made on this subject during the last twenty years, I have never found much influence in either direction growing out of the employment of prisoners. The question was there, nevertheless, and demanded attention; and it has received it.

In the first attacks the labor reformers in many places demanded that prisoners should not be employed at all. They soon saw that this would not do, — that taxation for the support of prisons would cost them more than the slight losses they might meet through competition. They further saw that any work done anywhere by any man, whether in or out of prison, was in competition with the work of some other man who wished to perform the same service. They never quarreled when a large factory of a thousand hands, for instance, was erected in a community; but, when a thousand convicts were set at work, they felt that their employment was a menace to them. The reports that have been published from time to time, both by state governments and by the federal government, have convinced the public that the volume of labor performed in all the prisons of the country was not and could not be a menace to general industry. Nevertheless, there was

enough in it, as I have said, to demand attention; and it has received the most thoughtful consideration of those men who are anxious not only to preserve and strengthen economic conditions, but to adopt those reformatory measures which shall in the end prove of the greatest advantage to society at large.

It was natural that the employment of prisoners should assume various forms, and hence we have half a dozen systems of prison labor. These have been known generally as the Contract System, the Piece Price System, the Lease System, and the Public Account System.

The Contract System had to go, and with it the Piece Price System, which was only a modification of it. I need not dwell upon the evils of the Contract System, — which was once thought, on the whole, the very best that could he adopted, — for we all know them.

The crude State Account System, under which goods were made in the prisons, under the control of the prison authorities, instead of under outside contractors and the superintendence of outside instructors, and sold for the benefit of the treasury, seemed at one time to offer a fair solution of the difficulties; but this system proved insufficient, for it was soon found that goods made by convicts, and at the cost of the state as a manufacturer, were sold on the market without any very great regard to market prices. And thus this system left a greater impression upon outside industry than the Contract System itself; at least, this was so in theory, and it proved so in practice in many instances.

The next step in the evolution was a natural one, and one against which many objections were raised, and in carrying out which some serious obstacles seemed to exist. This step was the application of what is properly called the State Use System, a phase of the Public Account System of employing prisoners. Under this system prisoners were to be engaged in the manufacture of things to be used by the prison itself, and by other state or public institutions. It is curious to note how rapidly this idea has been adopted by state governments and by the United States government. The English prisons gave the results of some experience in utilizing prisoners on public works,

and this led to the partial adoption of the system of employing convicts in the manufacture of things which the state itself could use.

It is not necessary for the purposes of this chapter to discuss the experience of all the states that have adopted the State Use Plan, even if the information for such discussion were at hand. The information is not at hand, for there has been no general investigation covering all the states; but we may learn of the value of this system by looking to the experience of Massachusetts and New York, two states which have felt the effects of the agitation of the prison-labor question as much as any other state, and more than most of them.

The failure or the success of this system in these two states must be taken as indicative of the failure or success in the other states that provide for it; for the obstacles and the disadvantages, as well as the advantages, of the system are on trial there more perfectly, probably, than in any other Commonwealth.[1]

The first obstacle or disadvantage to the State Use System which suggested itself to the minds not only of those who were thoroughly in favor of it, but of its opponents, related to the volume of demand by state institutions for prison-made goods. It was assumed by many, and with considerable reason, that the number of convicts available for the production of goods needed by the state would be vastly in excess of the demand therefor. The fallacy in the reasoning of the advocates of the system consisted in a lack of real conception of the relation of producers to consumers. It was loosely argued that the prisoners would consume what they made.

By the census of 1890 there was one producer of manufactured goods to 14 of the population. This statement involves all manufactured products, whether consumed in this country or exported. Taking a single industry, that of men's clothing, it is found that there was one producer to 248 of the population. Calculations based on the actual needs of some states showed that, in supplying those needs, only a small

[1] Owing to lack of space, we have had to cut the author's Introduction heavily.

proportion of the prisoners would be required. This caused apprehension that many prisoners would have to be kept in idleness. Fortunately for the system, this objection, it is now thought, can be overcome, and, in fact, has been partially overcome in two ways: New York has solved the problem, if it can be solved so far as this particular objection is concerned, first, by providing that the product of prisons may be used in supplying all state institutions and those of any political division, thus broadening the real market for prison-made goods on the basis of the State Use Plan; second, by the introduction of methods of technical and trade education, such methods to be applied whenever and wherever there are any idle prisoners competent to be instructed under the system.

Massachusetts has sought to solve this problem, following the obstacle named, — that is, lack of demand, — by providing in the preliminary stages of the system that, if goods are manufactured beyond the demand, they may be sold in the market under certain restrictions, and by allowing the Contract System to prevail for a while. The law under which the State Use System is applied in Massachusetts was passed April 14, 1898; and this law declares that it shall be the duty of the general superintendent of prisons to cause to be produced, so far as possible, in the state prison, the reformatories, the state farm, and the jails and houses of correction, articles and materials used in the several public institutions of the Commonwealth and of the counties thereof. It gives the managers of the different institutions controlled by the state or the counties the right to purchase their supplies of outside producers, provided they cannot be supplied by the prisons; but it introduces a very severe check on any pretense that they cannot be supplied by the prisons by specifying that no bills for articles or materials named in the list which the general superintendent is obliged to furnish all institutions in the state or counties purchased otherwise than from a prison shall be allowed or paid unless the bill is accompanied by a certificate from the general superintendent that such goods could not be supplied upon requisition of the prisons. So, if articles or materials are not on hand in the prison storehouses, and are

needed for immediate use, the superintendent shall at once notify the officer, making requisition that the same cannot be filled; and then, and then only, can the articles or materials be purchased elsewhere. The particular fault of the law is that it does not provide that all institutions in any political division — those less than counties — are to be supplied in the way provided for state and county institutions. The New York law is much better in this respect.

To learn how far this question of demand and supply offers any obstacle to the success of the State Use System, we must consult the facts alone. Theories and wishes and views are of no account. The superintendent of prisons of New York states that the system is working fairly well in this respect. During a recent fiscal year there was a decrease in Sing Sing shipments of over $113,500 and an increase in the shipments from Auburn and Clinton of nearly $36,000, or a net decrease for all of nearly $67,000. The causes contributing to the decrease at Sing Sing are to be found in the fact that in 1897 and 1898 large quantities of supplies were made there for the national guard. The attorney-general held that the guard is, under the special law governing it, exempt from the provisions of the law requiring purchases to be made of the prison; so Sing Sing is doing no work for the national guard, that not being considered a state institution in the interpretation the attorney-general puts upon the present law.

During the same year, 1897–1898, $50,000 worth of street brooms were shipped to the city of New York; but at present none are being shipped to the city, as the state commissioner of prisons assigned the street broom industry to the Kings County Penitentiary, and the brooms for New York City are now made at that institution. The result of this was that a thoroughly organized, instructive, and prosperous industry, which during the previous year was worked to its full capacity, later on practically did nothing. Another reason for the decrease in demands upon the Sing Sing industries was the establishment in several state hospitals and other charitable institutions of plants for the manufacture of their own supplies in the way of boots, shoes, clothing, etc. The industries at Auburn

and Clinton prisons are such that they have not been so seriously affected by the causes just enumerated, and thus each of these prisons shows a slight increase in shipments.

Varying demand for supplies and difficulties in selecting industries belong to this feature of the system; but, with the extension of the supplies under the New York law to municipal, as well as to state and county, institutions, these difficulties are likely to disappear. Already the demand for school furniture from Auburn has been nearly doubled, while from another institution it has increased nearly fifty per cent. The superintendent for New York reports that in some kinds of supplies the requisitions have much exceeded the capacity of such industries for production, this being true in respect to underwear, hosiery, blankets, and school and office furniture. Some other kinds of manufactures have been for a season very active in meeting the actual demands, but the requisitions diminish in some degree and at times.

Of course there is great difficulty in selecting the right kind of industries. The short experience of two years in New York, however, has demonstrated that bottom facts need to be studied and thoroughly digested in selecting and organizing an industry for permanent use in the prisons. These facts indicate that the quality and quantity of the supplies required shall be satisfactory; that the prisons shall manufacture the supplies successfully at market prices; that the demand for the goods shall be permanent; that the amount of such supplies consumed shall maintain such demand for them that their production will furnish employment for a sufficient number of prisoners to insure earnings to meet the fixed charges of the industry, — the compensation of instructors, foremen, officers, and the incidental expenses, — and also afford a reasonable return to the state for the labor of the convicts; that such production, furthermore, shall not excessively compete with free labor or to its detriment. These complex demands, which necessarily enter into the choice of an industry, make the exercise of the most careful and discreet judgment of prison authorities vital in organizing, adjusting, and operating industries, so that successful production shall not outrun the demand for the supplies.

Thus it is seen that the prison authorities of New York are thoroughly alive to this very question, constituting the first obstacle that has been met in establishing the State Use System. All the obstacles were suggested many years ago by Sir Edmund DuCane, one of the highest authorities in the world on prison labor.

The experience of Massachusetts has been practically that of New York, but it is in a way fairly to meet the demand. When it extends the system, as already intimated, to municipalities, as can be done under the New York law, it is believed the obstacle now being treated will be overcome.

The second obstacle which has been raised to this system relates to the variety of goods needed by state institutions, it being feared that the labor of the prisons is not of sufficient skill to produce everything that may be needed. This was also one of DuCane's chief objections to a system which he thoroughly favored, and there is something in it. Nevertheless, with the attachment to the system of methods of technical and trade education, there is no reason why nearly all, if not all, the supplies required by public institutions cannot be produced.

If at any time the reader should be in Albany, it is suggested that he go to the Capitol and visit the office of the superintendent of prisons of the state of New York. There he will see a room finished in beautifully carved panels of quartered oak. The workmanship is fine, the designs beautiful, and the room as handsome as any that can be found in a public building; yet the carving was all done by the prisoners at Sing Sing, worked out to a plan of matching, and the pieces shipped to Albany, where they were put in place by workmen of that city. It is an illustration of the effect of the efforts to educate prisoners in high-grade work. Of course, the superintendent would not have fitted up this beautiful room had it not been for the fact that he wished to illustrate by this object lesson the results of the educational side of the system.

Dr. Brockway, late of the Elmira Reformatory, gives much information relative to the results of technical and trade education as carried on in the magnificent institution under his charge. The work has been carried so far there that the prison has been

denominated a great technical university. In this lies the solution, probably, of the question relating to variety of products. Time must be given the system to demonstrate its fullest utility, but only in the education of convicts can the obstacle relating to variety be fully overcome. Without it, it can only be partially overcome.

The third obstacle is one of sentiment, purely and simply. Army officers in Germany have objected to their commands wearing uniforms made in prisons. Militia officers in this country have offered the same objection, yet they are glad to sleep under blankets that are made by the prisoners; and I have been informed that samples of uniforms made in prison, even for officers' wear, are superior to those usually furnished by the state through the ordinary method of contract with outside manufacturers. This obstacle will pass away in time. It is not one that will effectually block the progress of the State Use System. It has been effective in some respects, but it is believed that the objection is purely temporary in its working.

The above are the main reasons which have been offered why the State Use System should not be adopted. As already stated, at one time they had some weight; but now, in the light of practical experience, short as it has been, they have no very great weight. Certainly, the advantages of the system in great measure offset the disadvantages or objections. There are no permanent disadvantages to the system. There are only temporary obstacles. The advantages are, that the system makes the least possible impression upon the rates of wages and the prices of goods. To be sure, the amount of products of the prisons consumed by the state or any of its institutions reduces the products of outside establishments *pro tanto;* but there is no impression upon the vital elements of industry outside, — prices and wages, — and it is conceded by all that the prisoners must be kept employed if any reformatory measures are to be adopted.

The workingmen, who found much fault with the Contract System, are almost universally satisfied with the working of the modern system, as are, also, the manufacturers, who do not have to compete with a producer not obliged to consider cost in fixing prices. If this satisfaction becomes general, our legislatures will

be relieved of great pressure from two avenues of approach. The paid lobbyist of the contractor will not be found in the lobbies of the legislature, nor will the committees of labor unions be found antagonizing them. The subject itself will also be eliminated from public discussion in large measure. Politics will interfere now and then; and in some states where the State Use System has been adopted it will be abolished and older methods, or something more injurious, be resorted to as a makeshift.

One of the most powerful reasons for the introduction of the State Use System is that under it machinery is not employed to any great extent. The use of machinery, the making of the prison a factory for the rapid production of goods, was one of the most aggravating sources of annoyance to the workingman. The use of hand machines, or the production of goods by hand, reduces this cause of attack to its minimum. At the same time it enables the prison authorities to keep the prisoners themselves almost constantly occupied in producing the goods required of them. It also has an educational benefit that must be fully considered and appreciated. If technical and trade education is to accompany or become a part of the State Use System, hand-labor methods must be utilized to the fullest extent. Of course in the production of some goods, or in the preparation of the raw material for some of them, machinery must be used, as, for instance, in the carding of wool for hand-woven blankets and other goods. The setting up of much powerful machinery in a state prison will be avoided.

The remunerative character of the State Use System has been well exemplified in the experience of both Massachusetts and New York; and, on the whole, the effect upon the treasuries of these states has been as satisfactory as, if not more so than, under the Contract System. The testimony of Mr. Pettigrove, the general superintendent of prisons of Massachusetts, is to this effect. With the small working capital appropriated by the legislature, he has been able to establish the industries called for by the law, and to conduct them in such a way as to meet some of the financial objections to the State Use System.

In addition to the testimony of the prison officials, or those immediately connected with the administration of the law rela-

tive to the State Use System in New York and Massachusetts, we have the testimony of several legislative committees appointed to investigate different prison systems, and to make recommendations to their respective legislatures. Attention will be called to but two of these, and first to that of the Pennsylvania Legislative Committee, acting under authority of the law of May 21, 1895, and resolutions of July 26, 1897. This committee, of which Hon. Jacob Krouse of Philadelphia was chairman, submitted a report adopted December 20, 1898. In this report the committee say — and the report is understood to be unanimous, and was made after the members had familiarized themselves with the systems of convict labor prevailing in Pennsylvania and other states — that from the information obtained there was one gleam of light, and that was exhibited by the state of New York. The committee might have added, had they made the report a few months later, that there was light, also, from other states. They stated that, prior to the present law of New York, that state had been a producer, manufacturer, and seller of commodities in the open market, competing with other makers of the same products, but that by the constitutional provision the state enforced a mandatory clause which would have thrown every one of her convicts into a state of idleness except for a suggestion which seemed to afford a solution of the difficulty. That suggestion, which the committee state was exactly in line with one which they had made to the legislature of their state in a report of 1897, related to the labor of prisoners for the benefit of charitable, benevolent, and political institutions which the state controlled or supported either in whole or in part. After examining this system, the committee concluded, after a laborious investigation from all sides of the present system prevailing in the state of New York, and its applicability to Pennsylvania, that there appears to be no objection offered to it from any source. The committee had before them very many prison officials, and gathered a large amount of testimony; and they found that the unanimity with which the state institutions of Pennsylvania gave their assent to the new plan of operations was remarkable. They found that the New York prisons were enabled to employ their inmates, and to teach new trades to such of them as were

willing to learn; that the state-supported institutions get their wants supplied with the best quality of goods, at prices satisfactory to them; that whatever economies or earnings may result are fully realized by the state, and the state alone, without any injury to or complaint from the representatives of labor outside, and, further, with their acquiescence. The committee, therefore, reported a bill providing for the production in the several prisons of goods required by all state-supported institutions. This is the testimony of a most industrious committee after long and patient investigation.

New York has also had its legislative committee investigating this subject; and its chairman, Hon. F. R. Peterson, made a report on the subject of prison labor. The resolution of the assembly appointing this committee instructed its members particularly to inquire into the effect of the present, or the State Use System of convict labor upon free labor. The general conclusions of the committee were as follows: —

1. That the present system has not yet succeeded in furnishing employment for all the convicts in state prisons.

2. That the financial results are as yet inadequate and unsatisfactory.

3. That the labor classes of the state are not at the present time suffering from the competition of convict labor, as the same is carried on in the prisons and penal institutions of the state.

4. That the unsatisfactory results up to the present time will be, in some degree, obviated by greater experience and organization.

5. That the principle of the greatest diversification of industries, coupled with a complete supply for the special market for any line of goods manufactured, will best preserve the laboring classes from convict competition in the future.

6. That the industries in the penitentiaries, and marketing of the products, should be placed under the same control as industries in the state prisons.

7. That the cell systems of the three state prisons should be rebuilt by convict labor, and also that a new wall should be constructed at Sing Sing in the same manner.

8. That the policy of prohibiting by legislative enactment the employment of convicts upon certain industries should be dis-

countenanced; and, generally, that if the present system be carried out faithfully and intelligently, and without interference, it will demonstrate within a few years the wisdom of those who caused its adoption, and will prove a better system of convict labor than has ever before been employed in this state.

With the experience which has been outlined, and the testimony of the committees referred to, there is, nevertheless, some grumbling or condemnation of the system; but this condemnation, it seems to me, results from a lack of understanding of the system and its workings. There will be deficits here and there, a decrease in the demand for goods sometimes, and other difficulties that will have to be met by legislatures and by prison officers. One way of meeting the objection relative to the non-employment of a portion of the prisoners relates to the use of them in the reclamation of waste lands by trenching or reforestization, where such things can be carried on; to the building of canals and roads, and other public works; and to the utilization of prisoners in preparing material by hand labor for the many purposes of the state. These supplementary provisions will probably result in overcoming all the obstacles that are now raised against the State Use System, the general adoption of which is still a matter which experience alone can determine. Such experience must be secured under varying conditions, and to such extent as will demonstrate the practicability of the new methods.

THE SUBJUGATION OF THE PHILIPPINES[1]

G. F. HOAR

We have to deal with a territory ten thousand miles away, twelve hundred miles in extent, containing ten million people. A majority of the Senate think that people are under the American flag and lawfully subject to our authority. We are not at war with them or with anybody. The country is in a condition of profound peace, as well as of unexampled prosperity. The

[1] This speech is given as a good example of Persuasion, not necessarily as a valid argument. It represents an attitude held by many at the close of the Spanish War, 1898.

world is in a profound peace, except in one quarter, in South Africa, where a handful of republicans are fighting for their independence, and have been doing better fighting than has been done on the face of the earth since Thermopylæ, or certainly since Bannockburn.

You are fighting for sovereignty. You are fighting for the principle of eternal dominion over that people, and that is the only question in issue in the conflict. We said in the case of Cuba that she had a right to be free and independent. We affirmed in the Teller resolution, I think without a negative voice, that we would not invade that right and would not meddle with her territory or anything that belonged to her. That declaration was a declaration of peace as well as of righteousness; and we made the treaty, so far as concerned Cuba, and conducted the war and have conducted ourselves ever since on that theory — that we had no right to interfere with her independence; that we had no right to her territory or to anything that was Cuba's. So we only demanded in the treaty that Spain should hereafter let her alone. If you had done to Cuba as you have done to the Philippine Islands, who had exactly the same right, you would be at this moment, in Cuba, just where Spain was when she excited the indignation of the civilized world and we compelled her to let go. And if you had done in the Philippines as you did in Cuba, you would be to-day or would soon be in those islands as you are in Cuba.

But you made a totally different declaration about the Philippine Islands. You undertook in the treaty to acquire sovereignty over her for yourself, which that people denied. You declared not only in the treaty, but in many public utterances in this Chamber and elsewhere, that you had a right to buy sovereignty with money, or to treat it as the spoils of war or the booty of battle. The moment you made that declaration the Filipino people gave you notice that they treated it as a declaration of war. So your generals reported, and so Aguinaldo expressly declared. In stating this account of profit and loss I hardly know which to take up first, principles and honor, or material interests, — I should have known very well which to have taken up first down to three years ago, — what you call

the sentimental, the ideal, the historical on the right side of the column; the cost or the profit in honor or shame and in character and in principle and moral influence, in true national glory; or the practical side, the cost in money and gain, in life and health, in wasted labor, in diminished national strength, or in prospects of trade and money getting.

What has been the practical statesmanship which comes from your ideals and your sentimentalities? You have wasted nearly six hundred millions of treasure. You have sacrificed nearly ten thousand American lives — the flower of our youth. You have devastated provinces. You have slain uncounted thousands of the people you desire to benefit. You have established reconcentration camps. Your generals are coming home from their harvest bringing sheaves with them, in the shape of other thousands of sick and wounded and insane to drag out miserable lives, wrecked in body and mind. You make the American flag in the eyes of a numerous people the emblem of sacrilege in Christian churches, and of the burning of human dwellings, and of the horror of the water torture. Your practical statesmanship which disdains to take George Washington and Abraham Lincoln or the soldiers of the Revolution or of the Civil War as models, has looked in some cases to Spain for your example. I believe — nay, I know — that in general our officers and soldiers are humane. But in some cases they have carried on your warfare with a mixture of American ingenuity and Castilian cruelty.

Your practical statesmanship has succeeded in converting a people who three years ago were ready to kiss the hem of the garment of the American and to welcome him as a liberator, who thronged after your men when they landed on those islands with benediction and gratitude, into sullen and irreconcilable enemies, possessed of a hatred which centuries cannot eradicate.

The practical statesmanship of the Declaration of Independence and the Golden Rule would have cost nothing but a few kind words. They would have bought for you the great title of liberator and benefactor, which your fathers won for your country in the South American Republics and in Japan, and which you have won in Cuba. They would have bought

for you undying gratitude of a great and free people and the undying glory which belongs to the name of liberator. That people would have felt for you as Japan felt for you when she declared last summer that she owed everything to the United States of America.

What have your ideals cost you, and what have they bought for you?

1. For the Philippine Islands you have had to repeal the Declaration of Independence.

For Cuba you had to reaffirm it and give it new luster.

2. For the Philippine Islands you have had to convert the Monroe Doctrine into a doctrine of mere selfishness.

For Cuba you have acted on it and vindicated it.

3. In Cuba you have got the eternal gratitude of a free people.

In the Philippine Islands you have got the hatred and sullen submission of a subjugated people.

4. From Cuba you have brought home nothing but glory.

From the Philippines you have brought home nothing of glory.

5. In Cuba no man thinks of counting the cost. The few soldiers who came home from Cuba wounded or sick carry about their wounds and their pale faces as if they were medals of honor. What soldier glories in a wound or an empty sleeve which he got in the Philippines?

6. The conflict in the Philippines has cost you six hundred million dollars, thousands of American soldiers, — the flower of your youth, — the health and sanity of thousands more, and hundreds of thousands of Filipinos slain.

Another price we have paid as the result of your practical statesmanship. We have sold out the right, the old American right, to speak out the sympathy which is in our hearts for people who are desolate and oppressed everywhere on the face of the earth.

This war, if you call it war, has gone on for three years. It will go on in some form for three hundred years, unless this policy be abandoned. You will undoubtedly have times of peace and quiet, or pretended submission. You will buy men with titles, or office, or salaries. You will intimidate cowards.

You will get pretended and fawning submission. The land will smile and seem at peace. But the volcano will be there. The lava will break out again. You can never settle this thing until you settle it right.

Gentlemen tell us that the Filipinos are savages, that they have inflicted torture, that they have dishonored our dead and outraged the living. That very likely may be true. Spain said the same thing of the Cubans. We have made the same charges against our own countrymen in the disturbed days after the war. The reports of committees and the evidence in the documents in our library are full of them. But who ever heard before of an American gentleman, or an American, who took as a rule for his own conduct the conduct of his antagonist, or who claimed that the Republic should act as savages because she had savages to deal with? I had supposed, Mr. President, that the question, whether a gentleman shall lie or murder or torture, depended on his sense of his own character, and not on his opinion of his victim. Of all the miserable sophistical shifts which have attended this wretched business from the beginning, there is none more miserable than this.

Mr. President, this is the eternal law of human nature. You may struggle against it, you may try to escape it, you may persuade yourself that your intentions are benevolent, that your yoke will be easy and your burden will be light, but it will assert itself again. Government without the consent of the governed — an authority which heaven never gave — can only be supported by means which heaven never can sanction.

The American people have got this one question to answer. They may answer it now; they can take ten years, or twenty years, or a generation, or a century to think of it. But it will not down. They must answer it in the end: Can you lawfully buy with money, or get by brute force of arms, the right to hold in subjugation an unwilling people, and to impose on them such constitution as you, and not they, think best for them?

We have answered this question a good many times in the past. The fathers answered it in 1776, and founded the Republic upon their answer, which has been the corner stone. John

Quincy Adams and James Monroe answered it again in the Monroe Doctrine, which John Quincy Adams declared was only the doctrine of the consent of the governed. The Republican party answered it when it took possession of the force of government at the beginning of the most brilliant period in all legislative history. Abraham Lincoln answered it when, on that fatal journey to Washington in 1861, he announced that the doctrine of his political creed, and declared, with prophetic vision, that he was ready to be assassinated for it if need be. You answered it again yourselves when you said that Cuba, who had no more title than the people of the Philippine Islands had to their independence, of right ought to be free and independent.

The question will be answered again hereafter. It will be answered soberly and deliberately and quietly as the American people are wont to answer great questions of duty. It will be answered, not in any turbulent assembly, amid shouting and clapping of hands and stamping of feet, where men do their thinking with their heels and not with their brains. It will be answered in the churches and in the schools and in the colleges; and it will be answered in fifteen million American homes; and it will be answered as it has always been answered. It will be answered right.

REPRESENTATIVE AS AGAINST DIRECT GOVERNMENT[1]

SAMUEL W. MCCALL

It is not always that there is a direct relation between the sound and fury of language and its real meaning, but such imposing words as the Initiative, the Referendum, and the Recall do not indicate innovations of a light and trifling kind in the character of our institutions. As the doctrines which they convey are practiced in some of the states of the Union, and as they are proposed for adoption in other states, they involve no less than a radical change in our method of government. In

[1] From the *Atlantic Monthly*. Used by the kind permission of the author and of the editors of the *Atlantic Monthly*.

effect, they propose the substitution of direct for representative government, the establishment of the direct action of the people, not merely in selecting their agents, but in framing and executing their laws.

To most of us the proposals are full of novelty, and it is not too much to say that, as a people, we have given them no consideration worthy of the name. Have we explored the past to learn whether similar experiments have been tried; and, if tried, what has been the effect? Have we reflected upon the obvious limitations upon the utterance by great masses of men of final and definite regulations for the conduct of a complex society? Have we considered to what extent the most doubtful results under our present structure of government are due to the overzeal of representatives to respond to the transient and noisy, and often misleading, manifestations of popular opinion, and to their failure to act bravely as the instruments, not of the people's passions, but of their interests, and to require them to select other agents, if they shall insist upon the doing of wrong?

At the threshold of the discussion we encounter the usual epithets. The advocates of change are apt to seek popular favor by decorating themselves and their proposed innovation with some lofty adjective, and in a similar fashion to cover their opponents with obloquy. The quality assumed by the proponents of one or all of this trinity of reforms they express in the word "progressive." They are advocating "progressive" methods of government, while those who disagree with them stand for reactionary methods. "Progressive" is an alluring word. Everybody believes in progress if it be of the proper kind, and a due amount of vociferation on the part of those claiming a monopoly of the virtue may serve to banish skepticism as to the kind. But if the question were to be settled by epithets, there is some ground at least for asserting that they should be transposed in their application. Representative government is comparatively modern; direct government of the democratic kind is ancient; and the latter was deliberately discarded for the former by the founders of our government. I will not cite such a statesman as Madison, not because the heavy debt which the cause of free and regulated popular gov-

ernment owes him can ever be discharged, but because in the passionate rhetoric of the self-styled Progressives, he is set down as a reactionary. I will choose an authority who still remains above suspicion, and will take the author of the Declaration of Independence, which even to-day is considered radical in its democracy. In speaking of "the equal rights of man," Thomas Jefferson declared that —

"Modern times have the signal advantage, too, of having discovered the only device by which these rights can be secured, to wit, — government by the people, acting not in person, but by representatives chosen by themselves."

The framers of the Constitution were entirely familiar with the failure of direct democracy in the government of numerous populations, and they were influenced by their knowledge of that failure in devising our own structure of republican government. It is now proposed to abandon the discovery of modern times, to which Jefferson referred, and which he declared to be the only method by which rights can be secured, and to put in its stead the discarded device of the ancients. Who, then, are the reactionaries: those who are opposed to the substitution of direct for representative government and are in favor of the progressive principles of the American Constitution, or the supporters of direct government who advocate the return to the reactionary policies which thousands of years ago demonstrated their destructive effect upon the government of any considerable populations? It does not follow that to be a reactionary is to be wrong. The wise reactionary may sometimes preserve the government of a state, and even its civilization. Whether the Initiative, Referendum, and Recall embody sound political principles must be determined by other tests. But their advocates should not masquerade. If they choose to attach to themselves any label, they should frankly spread upon their banner the word "reactionary."

The framers of our Constitution were endeavoring to establish a government which should have sway over a great territory and a population already large and which they knew would rapidly increase. They were about to consummate the most *democratic* movement that had ever occurred on a grand scale

in the history of the world. They well knew from the experiments of the past the inevitable limitations upon direct democratic government, and, being statesmen as well as democrats, they sought to make their government enduring by guarding against the excesses which had so often brought popular governments to destruction. They established a government which Lincoln called " of the people, by the people, for the people," and in order effectively to create it, they adopted limitations which would make its continued existence possible. They knew that if the governmental energy became too much diluted and dissolved, the evils of anarchy would result, and that there would follow a reaction to the other extreme, with the resulting overthrow of popular rights. They saw clearly the line over which they might not pass in pretended devotion to the democratic idea without establishing government of the demagogue, by the demagogue, and for the demagogue, with the recoil in favor of autocracy sure speedily to follow; for they knew that the men of the race from which they sprang would not long permit themselves to be the victims of misgovernment, and that they would prefer even autocracy to a system under which the great ends of government should not be secured, or should be perverted.

We are in danger of forgetting the essential purpose of government: that it is not an end but a means, that the people do not exist for the government, but that government exists for the people. The idolatry of government, or of its institutions, has been as debasing and injurious as any idolatry that has ever afflicted mankind. It has frequently been the agent of gross and wholesale oppression; it has frequently been the means by which the many have been kept in servitude and subjection; and, until the establishment of our own system, the governments have been few which have had for their chief purpose to safeguard and protect the individual, and hold over him the shield of law, so that he might be secure in his life, his liberty, the fruits of his labor, and in his right as an equal member of the state.

And when I speak of the individual, I mean the chief thing that is essential in the meaning of the term " the people." I do not accept the latter term in the sense in which it is so often

sweetly used by those who desire our votes. I am unable to see how any good, coming to a mass of men, can be felt in any other way than by the individuals in the mass. And until somebody shall point out a higher consciousness than that of the individual man or woman or child, he can hardly be heard to deny that the individual man or woman or child is the ultimate concern of the state.

The notion that there is a collective personality called "the people," separated from the individuals who compose it, and which may be used to oppress each one and all of its component parts in turn, may well have been a conception of the Greek demagogues by whom it was so fittingly illustrated in practice. I cannot understand how there can be any freedom that is not in the last analysis individual freedom. However great a mass of men you may have in a nation, however powerful physically it may be, if each individual is the victim of oppression, if he is denied rights, if there is no forum open to him, where he can be heard to say against the majority, "This is mine," — then "the people" have no such thing as liberty, they have no such thing as popular rights. As to the "composite citizen," he obviously is nobody who ever has existed, or ever will exist. When the advocates of a reform, ignoring the man of flesh and blood in the street, are conducting their operations with reference to this mythical person, they should emigrate to Utopia.

Is it for the interest of the individual members of our society to have the great mass of us pass upon the intricate details of legislation, to execute our laws, and to administer justice between man and man? That I believe to be in substance the question raised by the Initiative, the Referendum, and the Recall, as they are now practically applied in at least one of the states of the Union, the example of which is held up as a model to the other states. With an infinitesimal responsibility, with only one vote in a million, how seriously would each one of us feel called upon to withdraw from his own private pursuits and to explore in all their details the complicated questions of government? It would be imposing an impossible task, scattered as we are and unable to take common counsel, to require us in the mass to direct the work of government.

First, with regard to the Initiative. In our legislation the work of investigation and of perfecting details is of such great difficulty that proposed laws are distributed among various committees, which are charged with the duty of considering their exact terms. The legislative body as a whole, although its members are paid for doing the work, cannot safely assume to pass upon the intricate questions of legislation without investigation by committees selected with reference to their fitness for the task. The proposed law as perfected by a committee is brought before the representative assembly and it is there again discussed and subjected to criticism, both as to policy and form, and in this open discussion defects often appear which require amendment, and sometimes the defeat of the bill. And even with these safeguards laws often find their way upon the statute books which are not best adapted to secure the purposes even of their authors.

But what would be the procedure under the Initiative? In Oregon a law may be initiated upon a petition of eight per cent of the voters, and it then goes to the people upon the question of its final enactment without the intervention of any legislature. Some man has a beautiful general idea for the advancement of mankind, but beautiful general ideas are exceedingly difficult to put into statutory form so that they may become the rule of conduct for a multitude of men. Another man may have some selfish project, which, like most selfish projects, may be concealed under specious words. The beautiful idea or the selfish scheme is written by its author in the form of law, and he proceeds to get the requisite number of signers to a petition. With a due amount of energy and the payment of canvassers, these signatures can be secured by the carload, and the proposed law then goes to the people for enactment, and the great mass of us, on the farm, on the hillside, and in the city, proceed to take the last step in making a law which nine out of ten of us have never read. And this is called securing popular rights and giving the people a larger share in their government!

The people, at the election in Oregon held in 1910, passed upon proposed laws which filled a volume of two hundred

pages, and they passed upon them all in a single day, each voter recording his verdict at the polling booth upon both the candidates and the proposed laws. In the ordinary legislative body, made up of no different material from that of which the people are composed, an important question may be considered for a day, or even for a week; and then, with the arguments fresh in their minds, the legislators record their votes upon the single measure. What a delightful jumble we should have if forty different statutes were voted upon in the space of a half hour by the members of a humdrum legislature!

Of course one must be cautious about expressing a doubt that the people in their collective capacity can accomplish impossibilities. You may say of an individual that he should have some special preparation before he attempts to set a broken arm or perform a delicate operation upon the eye. But if you say that of all of us in a lump, some popular tribune will denounce you. And yet there is ground for the heretical suspicion, admitting that each one of the people may have in him the making of a great legislator, that there should be one simple prerequisite which he should observe in order to be any sort of a legislator at all. He should first read or attempt to understand the provisions of a bill before solemnly enacting it into law. One can scarcely be accused of begging the question to say that the voters would not read a whole volume of laws before voting upon them. The slightest knowledge of human nature would warrant that assertion.

How many even of the most intelligent of our people, of college professors, of ministers, read the statutes that have already been passed and that are to govern their conduct? Even lawyers are not apt to read them generally, but in connection with particular cases. But if some proof were necessary, one has only to cite some of the Oregon laws. For example, there are two methods of pursuing the salmon fisheries in the Columbia River; in the lower and sluggish waters of the stream, fishing is done by the net; and in the upper waters by the wheel. The net fishermen desired to prohibit fishing by the wheel, and they procured sufficient signatures and initiated a law having that object in view. On the other hand,

the wheel fishermen at the same time wished to restrict fishing by the net, and they initiated a law for that purpose. Both laws went before the people at the same election and they generously passed them both, and thus, so far as the action of the people was concerned, the great salmon fisheries of the Columbia were practically stopped.

A law was "initiated" by signatures and was enacted by the people at the election in November, 1910, providing for the election of delegates to the national political conventions by popular vote. The law forbade each voter to vote for more than one candidate. But upon the usual basis of apportionment Oregon is entitled to ten delegates in a national convention. If some candidate should be preëminently fitted above all others for the place and should receive all the votes, the state would have only a single delegate in the convention. If the voter has the right to vote for all the candidates for the whole representation of his state in the electoral college, what semblance of a reason can there be why he should not have the same participation in the preliminary election, when the candidate, who may finally be elected President, is to be chosen? The same law forbids a voter from voting for the nomination of more than one candidate for presidential elector. Thus a minority of a party in the state may nominate candidates for electors hostile to its presidential candidate.

If the vote of the presidential electors of Oregon shall not sometime be divided, even though the popular vote may have been strongly in favor of a given candidate, it will not be the fault of this law.

It seems rather superfluous to cite instances to prove that, where the final legislative body is denied the power of meeting and discussing the provisions of a proposed law, there will be loose and freakish legislation of the worst kind. Mr. Woodrow Wilson, before he essayed the exacting rôle of the practical politician, declared before the students of Columbia University that a government "cannot act inorganically by masses, it must have a lawmaking body. It can no more make laws through its voters than it can make laws through its newspapers." And in the same course of lectures he declared that —

"We sometimes allow ourselves to assume that the 'initiative' and the 'referendum,' now so much talked of and so imperfectly understood, are a more thorough means of getting at public opinion than the processes of our legislative assemblies. Many a radical program may get what will seem to be almost general approval if you listen only to those who know they will not have to handle the perilous matter of action, and to those who have merely formed an independent, that is, an isolated, opinion, and have not entered into common counsel; but you will seldom find a deliberative assembly acting half so radically as its several members have professed themselves ready to act before they came together into one place and talked the matter over and contrived statutes."

After Mr. Wilson entered upon his political career, he changed his mind, but his recantation in no degree affects the weight of the argument to which I have referred. The "common counsel" of which he speaks is an indispensable process in the making of laws, and whenever our legislative bodies impose serious limitations upon the process, it is usually to the detriment of the character of the laws passed; and the more grave and statesmanlike the deliberations of those charged with the responsibility, the better it will be for the state. For this vital process there would be substituted the enthusiasm of somebody who believes he has devised some statutory cure-all for the ills that afflict the body politic, and embodies his enthusiasm in a bill. He seconds himself, as any one may, with the necessary signatures to a petition; and then without coming together and taking common counsel, and often without reading what has been written, the great mass of us solemnly proceed to vote. Such a procedure would put a test upon the people under which no nation could long endure.

The Referendum is somewhat better than the Initiative, but as a settled policy in the making of ordinary statutes it is indefensible. It can be used upon concrete propositions that are not complex in character, and especially upon constitutional propositions which ordinarily enunciate general principles. In the case of constitutional changes, however, they should never

take effect without the support of a clear majority of the voters, and in advance of their action they should have the support of a large majority of the legislative body, such as is provided in Massachusetts, so that our constitutions should have more stability than mere statutes, and should not be subject to change with every passing breeze.

I may illustrate again from the example of Oregon, — which is pointed out by the friends of these reforms as a model, and whose people are heroically subjecting themselves to political vivisection in the testing of governmental experiments. An amendment may be made to the constitution of that state by a majority of those who vote upon the proposition in question. An amendment was passed in one election, by barely one third of the legal voters, which provided that in civil cases three fourths of a jury might render a verdict, that no new trial should be had where there was any evidence at all to sustain the verdict, and making other important changes in the method of administering justice. Constitutional changes should not be made, except in deference to a pronounced and settled public opinion, which cannot better be determined under our system than to require the action of successive legislatures and afterwards a direct vote of the people.

The Referendum may sometimes profitably be used in connection with questions affecting municipalities, where each voter has an appreciable interest in the solution of the question and is familiar with the conditions upon which the solution depends; but as a step in the process of passing statutes of the usual character, statutes which create crimes and provide penalties for their violation, or which have complicated regulations of a business character, the use of the Referendum would be vicious. We are not in the mass adapted to pass upon questions of detail, just as the thousands of stockholders of a great corporation are not in a position directly to manage its business affairs. The function that we can best exercise is that of selecting agents for that purpose, and of holding them responsible for results. Upon the questions relating to the character of representatives, who are usually known personally to the people, they have excellent means for forming a judg-

ment. But if they so often make a mistake in their judgments of the men they select, as we must infer from the arguments put forward in favor of direct legislation, how much more would they be apt to make mistakes in dealing with the complicated questions involved in practical legislation?

The Referendum takes away from the legislature the responsibility for the final passage of laws, and permits it to shift the burden upon the people. Legislators will be asked: "Are you not willing to trust the people to say in their wisdom whether a given bill should be enacted?" The prevailing vice of members of lawmaking bodies in our country is not venality, it is political cowardice; and they will be ready to take refuge in that invitation to trust the people. A witty member of Congress from Mississippi once said that he usually found it easier to do wrong than to explain why he did right. There will be no such difficulty under the Referendum. The legislator may dodge the responsibility of voting upon some bad but specious law where his political interests would lead him to vote one way and his sense of duty another way. He would only need to say that he believed in the people, and would vote to refer it to that supreme court of appeal. Even under the present system a legislator is quite too much influenced by the noisy demonstrations that may be made in favor of one side or the other of a pending proposition, and some of the worst laws that find their way upon the statute books get there, not because they are approved by the judgment of the legislator, but in response to what he thinks may be the wishes of the people. And instead of voting for what he honestly believes to be just and for the public interests, even against what may appear at the moment to be popular sentiment, and then bravely going before his constituents and attempting to educate them upon the question, he quite too often tacks and goes before the wind.

While the prevailing fault of legislative bodies is, as I have said, political cowardice, the fault of the voter is political indifference. There are far too few of us who carefully study public questions and try to secure exact information about them. We are attracted by sensational charges, by lurid headlines in the newspapers, and by generalities. We too often

complacently accept the estimate that is placed upon our profound and exact political knowledge by the men who are asking us to vote for them, and we are far from giving that serious attention to the political issues which we bestow upon our own private affairs.

There is a lawyer of very high standing at the bar of his state who was astonished to be told that the House of Representatives had an established order of business which consumed the greater part of its time. He imagined that the Speaker had practically unlimited discretion in recognition. Another intelligent man who was president of a great railroad could not give the name of his member of Congress, although he had probably voted for him for ten years, if he had voted at all. Such instances are by no means rare, and intelligent people of that sort who neglect their public duties often become the easy victims of every *ism* and *dum*.

We are so engrossed in our private business that many of us give no attention to public questions, or we too frequently bestow upon the latter such superficial study that our action becomes the dangerous thing that is based upon little knowledge. This condition of indifference, even under our present system, produces nothing but an evil effect upon the character of laws; and this evil effect would be greatly intensified under the Initiative and Referendum. Legislation may be expected to represent in the long run the fair average of the information and the study of the body which enacts it, whether that body be composed of four hundred legislators or one hundred millions of people.

A reform that is most needed is one that will make difficult the passage of laws, unless they repeal existing statutes. The mania of the time is too much legislation and the tendency to regulate everybody and everything by artificial enactments. The Referendum would not be likely to furnish the cure for this evil, but would tend to increase the number of questionable statutes that would be referred to the people; and some of them would doubtless be enacted. If those who are chosen and paid to do the work, and upon whom the responsibility is placed, are sometimes found to enact vicious laws, what would be the result if legislation were

enacted by all of us when we had made no special investigation of details, when we should be quite too prone to accept the declamatory recommendations of the advocates of legislative schemes, and submissively swallow the quack nostrums that might be offered for the diseases afflicting the body politic?

The most dangerous statutes are those which deal with admitted evils, and, in order to repress them, are so broadly drawn as to include great numbers of cases which should not fairly come within their scope, or to create a borderland of doubt where the great mass of us may not clearly know how to regulate our conduct in order that we may comply with their prohibitions. Just such statutes, with a basis of justice but with imperfectly constructed details, would be most likely to prevail upon a popular vote. If the forty-six states of the Union, and the national government which is the aggregate of them all, should have this system of direct legislation, our statute books would very probably soon become a medley of ill-considered reforms, of aspirations sought to be expressed in the cold prose of statutes, of emotional enactments perpetuating some passing popular whim and making it a rule of conduct for the future; and the strict enforcement of our laws would mean the destruction of our civilization.

And then, in order to perfect this scheme of popular government and to safeguard the rights of a helpless people, in addition to all this, they offer us the Recall. Not merely are the laws to be directly enacted by the people, but the execution of the laws is to be conducted in the same way. There would be temporary agents for the purpose of governing, but the people would have ropes about their necks, and at any moment they would be subject to political extinction. This power involves the supposition that the people are omniscient and ever watchful.

The constitution of Arizona seems to be in line with the most advanced thought upon this subject. That constitution provides that twenty-five per cent of the voters may institute a proceeding for the Recall; and when it is invoked, the man whom they have elected to an office is permitted either to resign in five days, or to defend himself in two hundred words, upon a proceeding to throw him out in disgrace.

In Oregon it very rarely happens that there is an election in which the defeated candidate does not receive twenty-five per cent of the vote, and not infrequently he receives nearly one half of it. It would be a matter of no difficulty for him to initiate a Recall and practically to have the election over again; and so we should have perpetual warfare over the holding of office. That result has already clearly developed where the Recall is in force.

A public officer could not take the long view; he could not patiently study the problems that confronted him and carefully look into the conditions with which his office had placed him in close contact, but of which as a private citizen he could have only the most general knowledge. But he would need to be careful to do only those things which might be justified, not by close inspection, but upon the most superficial view. The office to which he has been elected gives him an elevated point of view which he did not have before, but he cannot avail himself of his wider range, because if he is no sooner in office than he must justify himself or retire in disgrace, he will be likely to do the thing most pleasing to the prevailing fancy and which will adapt itself most easily to the momentary condition of the public mind. His political interests will lead him to do the plausible and easily advertised thing, and it may be the thing that will really injure the people.

Whether such a government may be called popular or not, we should be likely always to have under it government of the politician rather than government of the statesman. I have been criticized for using an expression similar to this, as if I had implied the converse: that we now always have government by the statesman; but such an inference can be drawn only by a careless or an unscrupulous thinker. That we sometimes have government by the statesman is undeniable; but that our government is perfect, nobody would pretend. Edmund Burke asserted in effect the same thing at a time in his career when he was the most liberal, as he was always the most philosophical, of British statesmen. In appealing to his constituents for the right of a representative "to act upon a *very* enlarged view of things," and not to look merely to "the flash of the day," he declared: —

"When the popular member is narrowed in his ideas, and rendered timid in his proceedings, the service of the Crown will be the sole nursery of statesmen."

According to Burke's view the constant response to the popular mood would at least banish statesmen from the service of the people, if it did not limit it to the politicians.

It is not difficult to turn back to the supreme crises in American history, when its greatest figures were heroically struggling for what they saw to be for the interests of their country, and, if the policy of the Recall had been in force, to see how the whole course of history might have been changed, and how ambition and envy might have utilized a temporary unpopularity to terminate some splendid career.

As an illustration, take Lincoln in the earlier days of his administration. The disastrous defeats that the Union arms had suffered had been relieved only by slight successes. Lincoln scarcely had a friend even in his own Cabinet. Seward was willing to take him under guardianship and run the country for him; Stanton had written of the "imbecility" of the administration; Chase was quite ready to be a candidate for the Presidency himself; the abolitionists were unsparing in their criticism; the great organs of public opinion were hostile to him; and there can be little doubt that, if a proceeding for Recall could have been had against him at the moment when he was enveloped in the clouds of unpopularity, the career of the greatest of Americans would have been brought to a disgraceful ending, with results to civilization which it is melancholy to contemplate.

And then we are to have the Recall of judges. The enforcement of laws by judges subject to popular Recall would be likely to be quite in keeping with the character of the laws, if they had been enacted under the Initiative and Referendum. If we are to have all the other things, the Initiative, the Referendum, and the Recall of political officers, there would be this reason for having the judicial Recall. It would complete and make exquisite the harmony of this destructive system. The two fundamental things in the development of English liberty were the free Parliament chosen by the people and independent of the Crown, and the independence of the Judiciary, which had held its tenure only at

the royal pleasure. The first great step for the independence of Parliament was won at Runnymede, and the most signal result of the Revolution of 1688 was the establishment of the independence of the Judiciary.

Every schoolboy knows the story of the bloody assizes, the black judicial murders, the gross travesties of justice which were seen under the old system, when the judges held their office subject to the favor of the Crown. It was only after the Revolution that English courts became the real theaters of justice, and the weight of the law and the evidence, and not the fear of a master, determined the decree. But the Recall of judges would make them on the instant subject to another master. The judge, in order to feel secure in his office, would have to consult the popular omens rather than the sources of the law. Instead of looking to the drift of the authorities, he would be likely to study the direction of the popular winds. If in some judicial district a strong labor union or a great corporation should hold the balance of political power, the courts in that district would be likely to become mere instruments of oppression.

But if we, the people, are so perfect that we can do no wrong even though we are guilty of no investigation, and can with wisdom assume directly to enact and enforce our laws, what reason is there why there should be any constitutional restraint upon our action, and why should we be hampered with statutes or constitutions even of our own making? Why not have the present entirely free from restraints imposed by the past? Why not permit us in our omnipotent wisdom to decide each case upon its own merits, considering only the inherent principles of abstract justice, which in our collective capacity, according to our flatterers, we must, of course, thoroughly understand?

The democracy of Athens at last attained to this altitude, where the sublimated "composite citizen" stood forth unfettered and showed what he could really do. In the latter days of that city the action of her people became so direct that in a single abhorrent decree, disregarding what was left of their Constitution, they ordered six of their generals, among them the son of Pericles, to be executed; because, although victorious over their

enemies in the days when Athenian victories were few, the success had not been achieved without cost.

Those who advocate the direct action of our great democracy might study with a good deal of profit the history of the little state to which I have just been referring. No more brilliant people ever existed than the Athenian people. They had a genius for government. The common man was able to "think imperially." Their great philosopher, Aristotle, could well speak of the Athenian as a political animal: They achieved a development in literature and art which probably has never since been reached. They could boast of orators and philosophers to which those of no other nation can be compared. We marvel when we consider the surviving proofs of their civilization. But when they did away with all restraints upon their direct action in the making and enforcement of laws, in administering justice and in regulating foreign affairs, their greatness was soon brought to an end, and they became the victims of the most odious tyranny to which any people can be subjected, the tyranny that results from their own unrestrained and unbridled action.

It is said that the history of those distant times can present no useful precedent for our own guidance; but in what respect is human nature different to-day? Whatever new stars our telescopes may have discovered, whatever new inventions may have been brought to light, and whatever advances may have been made in scientific knowledge, the mainsprings of human action are substantially the same to-day that they were in the time of the Greeks. We should be rash indeed to assume that we shall succeed where they failed, and that we can disregard their experience with impunity.

But we are told that the crime of our age is the inordinate love of wealth, and that to protect ourselves from its evils we must set aside our existing institutions. But is the love of wealth any new thing? The greatest of ancient statesmen were accused of the grossest forms of bribery. Thousands of years ago the love of money was declared to be the root of all evil. It is not the fault of an age to be satisfied with itself. Poets have always been singing of a golden age, and they have placed it sometimes in the past, sometimes in the future, but never in the present.

We may go back almost to the oldest of poets, Hesiod, and we shall find him placing the golden age far back of his own day, while his own time he pictured as one stained with plundering, with envy, brawling, and perjury. Horace in a lively ode sought a poet's escape, and called upon the Roman citizens to abandon their wicked country and set sail for the mythical islands which Jupiter had set aside when he stained the golden age with brass and hardened the brazen ages into iron. And those islands were no more mythical than the refuge from our own crimes which the inventors of the Initiative, the Referendum, and the Recall have pointed out to us.

In what respect should we have been better if, during the amazing physical development of the last two generations, we had had direct democratic government? It cannot be contended that our legislators did not represent the people. If they had attempted by their votes to repress the universal sentiment for industrial expansion, they could not have remained in office. The people of the towns even of New England were found voting bonds as bonuses for the building of railroads, and exemptions from taxation in order to secure manufacturing plants. And in the growing West, the sentiment for empire and expansion was so strong that cities and towns were bidding against each other in the offer of gratuities, and if it had not been for the occasional conservatism of legislatures, and for the issuing of injunctions by judges, who under the Recall would quite likely have been thrown out of office, our Western country would have been covered with communities which had made themselves bankrupt by the gratuitous issue of bonds in aid of factories and railroads; and we should probably not have attained anything approaching our present development, because of the check that would inevitably have come through the gross corruption of the system.

The advocates of direct government cite the examples of Oregon and Switzerland, where they point to results with an eloquence nowhere else to be found outside of a mining prospectus. Perhaps I have already referred sufficiently to Oregon. One must be easily satisfied who can be convinced by a careful scrutiny of results in that state, even though the experiment has been tried among her intelligent people. Switzerland is a small coun-

try, scarcely equal in area to some of our American counties, and a large proportion even of that small area is covered by uninhabitable mountains. The population is thrifty and conservative, and largely devoted to the work of caring for the vast numbers of tourists who annually visit the country. The conditions as to complexity of industry are radically different from those existing in America. But while Switzerland is one of the countries best adapted, as we certainly are one of the least adapted, to the operation of the Initiative and the Referendum, the results there are not such as to justify their adoption in any other country, if we may credit the report made to the State Department by our Vice-Consul at Berne, and presented to the Senate by Mr. LaFollette on July 13, 1909. This report says: —

"The great questions of centralization, civil status, laws of marriage and divorce, bankruptcy laws, the customs tariffs, the railroad purchase, employers' liability, factory laws, unity of the conflicting cantonal civil and criminal laws into a federal code, the military organization, the pure food law, etc., all of which are things of the past, were congressional measures. It may safely be said that the initiative can be of decided and positive value only in districts small enough to enable the average citizen to form a conscientious opinion upon projects of such local significance as to be well within his practical knowledge, but, in addition, he must exercise his duty as he sees it at the polls. With a comparatively small number of signatures requisite for an initiative measure, its danger lies in the fact that it may easily be prostituted by factions, cliques, malcontents, and demagogues, to force upon the people projects of partisan, freak, or unnecessary legislation."

As to the Referendum, there is no other veto power in Switzerland. While it is not so intelligently exercised as it would be by an upright executive, yet it has occasionally proved an important check. The most striking general result is seen in the relatively small number of voters who will vote upon laws; and while statutes have been passed to compel voting, their provisions have simply increased the great number of blank votes.

The most serious tendency under our present system is seen *in the multiplication* of statutes, which threatens to destroy

liberty, and even to ingulf our civilization. But much of this legislative rubbish is the product of those who are given to exploiting themselves as the especial champions of the people, or is the result of the readiness of the legislator to respond to what he thinks is the popular demand. The member who is most disposed to cast a negative vote is stigmatized as a reactionary. It is not difficult to place the most immature, visionary, and apparently popular schemes upon the statute books of some of the oldest and, until recently, most conservative states of the Union. In one historic commonwealth the principal avocation of the people soon promises to be politics, assuming that they shall pay due attention to their political duties, and the next "reform" will not unnaturally be the passage of a law to pay the voter out of the public treasury for the demand made upon him in listening, through each recurring summer, to the wooing of self-constituted candidates, — and there can well be no other candidates; in voting upon their claims; and finally, in following the campaign conducted by the parties, and in voting in the chief election. The essential remedy for checking legislation would seem to be the education of the people so that they will present a body of sound and definite opinion to which the representative may respond. This work must be done by the people themselves, and it can be aided greatly by the newspapers, if they will pander less to sensationalism, indulge less in defamation of the agencies of government, and seek to become the veracious chroniclers of their times.

We should not experiment lightly with the fundamental principles of our government, and trust to our good fortune to escape danger. It is well to be an optimist, at least so far as faith is concerned in the final triumph of good in the universe, but we should be careful not to follow too willingly those professional optimists and political Micawbers who are always sure, in whatever condition of danger we put ourselves, that something will turn up to our advantage. One of the most radical mistakes our nation has ever made was contributed to in large measure by well-meaning people who employed eulogiums upon their own optimism instead of arguments, and denounced as pessimists those who did not cheerily agree with them. Faith that things

will ultimately come out well, does not mean that we may recklessly take the next step.

It should be remembered that civilization has sometimes moved backward for a time, that liberty has been submerged, and that great and powerful nations have been brought to naught. Instead of changing our system of government because of the existence of evils which have existed since the beginning of time, and instead of attempting to seek refuge in a demagogue's paradise, our people should be incited to study closely the problems of government, to set higher standards for their own conduct, with the result that higher standards will be followed by their chosen agents; and there is no evil for which the Initiative, the Referendum, and the Recall are proposed as a remedy that cannot effectively be dealt with under our republican institutions without the disintegration, demoralization, and ultimate destruction of regulated liberty and of individual rights likely to follow from the application of those reactionary policies, just as they have followed them when applied upon a large scale in history.

INITIATIVE, REFERENDUM, AND RECALL[1]

JONATHAN BOURNE, JR.

Intelligent and profitable discussion of practical problems of social or governmental improvement must include full recognition and due consideration of the forces controlling human action. Society and government are purely organizations of human beings, and their limitations and possibilities are measured by the average of individual development. The desideratum is to give the greatest freedom to beneficial influences, and to restrain all tendencies toward evil influences. Successful and permanent government must rest primarily on recognition of the rights of men and the absolute sovereignty of the people. Upon these principles is built the superstructure of our Republic. Their maintenance and perpetuation measure the life of the Republic. These policies, therefore, stand for the rights and lib-

[1] From the *Atlantic Monthly*. Used by the kind permission of the author and of the editors of the *Atlantic Monthly*.

erties of the people, and for the power and majesty of the government as against the enemies of both.

Delegated government exists where the public servant owes his nomination and election to known individuals, — political bosses, caucus, convention, and legislative managers, or campaign contributors, — thus establishing personal obligations and accountability, resulting in service for selfish interests. Popular government exists where the public servant is under obligation to and solely accountable to the composite citizen, individual unknown. This necessarily results in public service for the general welfare, and not for any selfish interest, the public servant realizing that otherwise he must be recalled, or will certainly fail of reëlection.

Because society and government should be based upon a full recognition of the elemental forces controlling human action, I urge the reader's careful attention to my analysis of these forces. I assert that either impulse or deduction, followed by conviction, controls all human action. If the individual be confronted with the necessity for immediate action, then impulse arising from emotion, such as love, hatred, anger, sympathy, sentiment, or appetite, is the determining force. But when the individual has days, weeks, or months to consider his course, then deduction followed by conviction, is the determining force. Without conviction, there will be no action.

Individual action should be guided by reason, but is frequently emotional. Community action, as in an election, must be based upon conviction resulting from analysis and deduction.

I assert that self-interest is the force controlling every future or postponed action of the individual — not necessarily always selfish interest, for sometimes the individual is satisfied with his participation in the improved general welfare incident to the action. Generally, however, the individual's action, when unrestrained, is governed by his own selfish and personal interest.

No two people in the world are exactly alike; consequently, each individual has a different point of view or idea as to what constitutes his own particular personal or selfish interest. Where individuals act collectively or as a community, — as they must under the Initiative, Referendum, and Recall, —

an infinite number of different forces are set in motion, most of them selfish, each struggling for supremacy, but all different because of the difference in the personal equations of the different individuals constituting the community. Because of their difference, friction is created — each different selfish interest attacks the others because of its difference. No one selfish interest is powerful enough to overcome all the others; they must wear each other away until general welfare, according to the views of the majority acting, is substituted for the individual selfish interest.

If all the individual units of society were alike, then selfishness would dominate not only the individual but the community action as well. But so long as no two people are alike, just so long will selfishness dominate the individual if permitted to act independently, while general welfare must control all community action; for if the individual cannot secure the gratification of his own selfish desire, then he must rest satisfied with the improved general welfare in which he, as one of the units of the community, is a proportional participant.

This logic applies to a community or a class. Under the Initiative, Referendum, and Recall there can be no class or community action against the general welfare of the citizens constituting the zone of action. The individual, through realization of the impossibility of securing special legislation for himself and against the general welfare of the commnuity, soon ceases his efforts for special privilege and contents himself with efforts for improved general welfare. Thus the individual, class, and community develop along lines of general welfare rather than along lines of selfish interest.

In further refutation of the unwarranted fear of hasty or unwise community action, I assert that no individual will ever vote for, or willingly assent to a change, unless satisfied that that change will directly benefit him individually, or that the action will bring improved general welfare to the community, in which event he is satisfied with proportional participation incident to that improvement. In other words, community action determines the average of individual interests, and secures the greatest good for the greatest number, which is the desideratum of organized society.

Hence I again assert that because of the forces controlling all human action the people cannot under the Initiative enact legislation against general welfare or in favor of any selfish interest, nor will they select any public servant who, in their opinion, will be dominated by any selfish interest. Though I grant they may make a mistake in selecting public servants, I assert that they will not make the same mistake twice in the same individual; that is, under an efficient direct primary law and corrupt practices act, the people will not renominate an individual who has failed to serve faithfully the community he represents.

I have demonstrated that under the Initiative and Referendum the people cannot legislate against the general welfare, and by the same logic I assert that under the Recall the people will never recall a public servant, judicial or otherwise, who serves the general welfare.

To elucidate the subject, I shall give a few concrete illustrations. Suppose that in a city of twenty-five thousand inhabitants where there are four thousand voters, a private corporation owns the water system and charges exorbitant rates for the service. The self-interests of probably twenty thousand of the inhabitants would require municipal ownership of the water system as a means of improving the service and reducing the cost, but the self-interests of perhaps five thousand of the inhabitants require continuation of private ownership, because these individuals are either stockholders in the company, employees of the company, recipients of business patronage from the company, or political beneficiaries of the system of private ownership. These few individual self-interests — under the existing system of convention, nomination, and legislation through a city council — are able, through control of the press and the manipulation of nominations and municipal legislation, to prevent or delay the efforts of the vast majority to change the system to one of public ownership.

Under the Initiative, which would permit direct legislation on the subject, this question could be submitted to a vote of all the qualified electors. Applying the principle I have fully stated in the foregoing paragraphs, when this question came up for determination by the voters, there would be conflict between

the self-interests of the individuals, but during the campaign preliminary to the election the subject would be discussed and considered in all its bearings. Each individual would make his own deductions as to his own self-interest and the general welfare of the community, with the result that selfish interest would be worn away and the greatest good for the greatest number secured. Unless a majority of the voters were convinced that public ownership would be to their interest, the proposal for public ownership would be defeated.

I hear opponents of popular government asserting that the people might be misled and act unwisely on a question of this kind, and I reply that they are the best judges of their own self-interest and have a right as sovereign citizens to determine the policies of their government. They will, at least, act honestly, which cannot always be said for city councils influenced by the power of a public-service corporation and protected by the silence or active defense of a subsidized press.

At this place in my discussion of the practical operation of popular government I deem it appropriate to explain that this article is designed primarily as an answer to an article by Representative Samuel W. McCall, published in the *Atlantic Monthly* for October, 1911. It is my endeavor, however, to make this article complete in itself, and I shall refer to Mr. McCall's article only so far as is necessary in order to correct a few errors into which he has apparently fallen.

The failure of Mr. McCall to comprehend the practical operation of the Initiative and Referendum is illustrated by his reference to the Columbia River fisheries legislation as a case in which the system worked unsatisfactorily. Evidently without knowing he was doing so, he cited an unquestionable instance of the elimination of selfishness and the substitution of general welfare. The case referred to was the submission of two Columbia River fishery bills to the people of Oregon in 1908. The rival fishing interests — the gill-net fishermen on the lower river, and the fish-wheel operators on the upper river — had conducted their work so effectively as to threaten ruin of the industry by destruction of the fish before they could reach the natural spawning grounds. Almost every two years the rival fishing interests had carried

their fight to the state legislature, and the legislature failed to enact any adequate legislation for the protection of the natural supply of fish. The state was maintaining hatcheries for the artificial propagation of salmon, but notwithstanding the maintenance of this work the fish supply was steadily diminishing.

Believing that they could promote their own selfish interests and eliminate their rivals by resort to the Initiative, the fish-wheel operators of the upper river proposed a bill practically prohibiting gill-net fishing on the lower river, and the gill-net fishermen proposed a bill prohibiting fish-wheel operations on the upper river. These two measures, each initiated by selfish interests, were submitted to a vote of the people. During the campaign the rival interests presented their arguments, not only through the publicity pamphlet, but through the newspapers and by circular letters. The people of the state gave the matter careful consideration, and, believing that the general welfare required that the fish themselves be protected from extermination, they adopted both bills.

The people having temporarily terminated fishing on the Columbia River, the legislature, which had theretofore failed to do its duty, responded to the popular will and enacted a law which permits fishing within reasonable regulations, but provides opportunity for the fish during closed seasons to reach their natural spawning grounds. I thank Mr. McCall for calling attention to this instance in which the composite citizen, acting under the Initiative, eliminated selfish interests and substituted general welfare.

Similar results are accomplished through the Referendum. Selfish interests are frequently able to influence the individual members of a legislature to such an extent as to secure enactment of laws granting special privileges. On the other hand, there have been innumerable instances in which members of legislatures introduced bills attacking the business interests of large corporations, for the purpose of compelling such corporations to pay for the abandonment or defeat of such bills. In the one case, selfish interests were able to buy legislation for their own benefit and against general welfare; while in the other case corrupt legislators had power to blackmail corporations. Such

transactions are impossible where the Referendum is in force, for the people have power to defeat grants of special privileges against general welfare; and if a corporation is unjustly attacked by a blackmailing bill, it can refuse to pay tribute and appeal directly to the people under the Referendum, with full assurance that the people will not give their approval to legislation of that character. I believe every observer of legislative controversies involving the general welfare of state or city will agree that selfish interest frequently dominates individual action, whereas if community action had been possible, the result would have been advantageous to general welfare.

The Initiative affords any citizen who has evolved a solution of a governmental problem an opportunity for demonstration of its merits. Under a system of delegated legislation only, his ideas could be, and quite likely would be, referred to some committee where further action would be prevented through the influence of selfish interest. Where the Initiative exists, he can present his ideas in the definite form of a proposed bill if eight per cent of the legal voters consider it worthy of consideration and sign a petition for its submission to a popular vote.

The system encourages every citizen, however humble his position, to study the problems of government, city and state, and to submit whatever solution he may evolve for the consideration and approval of others. The study of the measures and arguments printed in the publicity pamphlet is of immense educational value. The system not only encourages the development of each individual, but tends to elevate the entire electorate to the plane of those who are most advanced. How different from the system so generally in force which tends to discourage and suppress the individual!

Speaking of the Initiative and Referendum, Mr. McCall says that, "In effect, they propose the substitution of direct for representative government, the establishment of the direct action of the people, not merely in selecting their agents, but in framing and executing their laws." And again, "It is now proposed to abandon the discovery of modern times" (government by the people, acting not in person, but by representatives chosen by themselves).

In view of the clear declaration of our Initiative and Referendum amendment, that "the legislative authority of the state shall be vested in a legislative assembly, but the people reserve to themselves power to propose laws and amendments to the constitution, and to enact or reject the same at the polls," my inclination at first was to believe that the writer did not intend to convey the idea that representative government had been "abandoned" and direct government "substituted" therefor; but this liberal construction of his language became impossible when I read the following in the same connection: —

"Is it for the interest of the individual members of our Society to have the great mass of us pass upon the intricate details of legislation, to execute our laws, and to administer justice between man and man? That I believe to be in substance the question raised by the Initiative, the Referendum, and the Recall, as they are now practically applied in at least one of the states of the Union, the example of which is held up as a model to the other states."

I deny unequivocally that in effect or in substance we in Oregon have abandoned representative government, or that the mass of the people pass upon the intricate details of legislation, execute the laws, or administer justice between man and man. Let us consider the facts. At the last general election the people of Oregon voted upon thirty-two measures. Of these measures, eleven were constitutional amendments, of which four were adopted and seven rejected. Of the twenty-one bills submitted to the people only five were enacted, and sixteen rejected. The result of the direct vote was nine measures adopted. The Oregon legislature held a forty-day session last January, considered seven hundred and twenty-five bills and two hundred and thirty-five resolutions or memorials. Two hundred and seventy-five of the bills were enacted. Evidently the extent of substitution of direct legislation is indicated by the ratio of nine to two hundred and seventy-five. This is not exactly "abandonment" of the representative system. Of the relative merits of the two systems I shall say more later, but leave that subject for the present in order to continue the denial of statements quoted above.

I deny that the people of Oregon have executed the laws except through their duly chosen public servants. If the statement quoted is intended to apply to the Recall, I reply by saying that there has been no exercise of the Recall against any state, district, or county officer, though there was talk of recalling a circuit judge. I have no doubt that administrative officers have been influenced to some extent by the fact that they are subject to recall. That is one purpose of the Recall. Experience with public officers from one ocean to the other justifies the belief that some of them will be influenced by the wishes of the men to whom they owe their positions and to whom they are accountable at the end of their terms. Under the former system of machine domination we learned that public officers were frequently influenced by the wishes of the political bosses, regardless of the interests and wishes of the people. If they were influenced by the desires of men who put them into office under the old system, quite likely they are influenced by the wishes of the composite citizen, who gives them their positions under the new. The difference is that individual, selfish interest wielded the influence under the old system, while under the new system the public officer knows that the people as a whole desire only a square deal and seek no special privileges.

I deny that the mass of the people have been called upon to administer justice between man and man. Our courts have proceeded with their work as quietly and as deliberately as ever, though possibly with less delay. It would be impossible for the people of Oregon to administer justice between man and man in any case, for though they have the power to recall a judge, they have no power to change the decision he has rendered.

Mr. McCall says that "the prevailing fault of legislative bodies is political cowardice," and that "the mania of the times is too much legislation and the tendency to regulate everybody and everything by artificial enactment."

Conclusive evidence that has been uncovered in numerous legislative investigations satisfies the people of the country that venality as well as cowardice is one of the faults of legis-

ıators. Neither venality nor cowardice can be charged against the voters of a commonwealth except in those instances in which public affairs are so dominated by political bosses that the voter has no opportunity of exercising the right of selection of candidates.

As I have explained on previous occasions, the wholesale bartering of votes in Adams County, Ohio, and Danville, Illinois, may be accounted for by the fact that for years the voters had been accustomed to mark their ballots for one of two candidates, each chosen for them by the operators of the political machine. Having learned by experience that their votes were ineffective to overcome public evils, they decided that they might as well profit by the few dollars that they could secure for their votes, especially since the character of the public service would not be changed thereby. Whenever relieved from the domination of political machines and given opportunity to express an effective choice, the voters of any state will be guilty of neither venality nor cowardice, but will go to the polls and honestly express their opinions upon the questions submitted, and upon their preference as between candidates.

As I have already shown, the last Oregon legislature enacted two hundred and seventy-five laws, while the people under the Initiative and Referendum adopted nine measures. If too much legislation constitutes a mania, as Mr. McCall says, then the evil must be charged to legislatures, and not to the system of direct legislation.

On the whole, laws enacted by the people are more carefully prepared, more widely discussed, and more thoroughly considered than are the acts of a legislature. A bill or proposed constitutional amendment submitted under the Initiative must be filed with the Secretary of State not less than four months before the election. Prior to that time the measure secures publicity through the fact that it must be circulated for the signatures of eight per cent of the voters. After the bills have been filed, the promoters and opponents thereof may file arguments for or against. It is made the duty of the Secretary of State to have a full copy of the title and text of each measure,

together with the arguments for and against, printed in a pamphlet, a copy of which must be mailed to every registered voter not less than fifty-five days prior to election. The title of a bill appears in the publicity pamphlet exactly as it will appear upon the ballot. In this way the voter secures the best possible information regarding the provisions of the bills, their merits or defects, and the reason why they should or should not be enacted.

No such opportunity for the study of measures is afforded members of a legislature. The Oregon legislature, for instance, is in session only forty days, and members secure printed copies of the bills introduced no sooner than the end of the first week. Very frequently important bills are introduced about the middle of the session and the members have copies of these before them for not more than twenty days. Amendments are frequent, and sometimes these are made as late as the day on which the bill is passed, so that legislators frequently vote upon bills without knowing their real effect.

We had a conclusive demonstration of this in the Oregon legislature of 1903, when the legislature repealed a statute which allowed every householder a tax exemption of household goods to the value of three hundred dollars. After the legislature adjourned, members were astonished to learn that they had repealed such a law, and, at a special session, called within a year, this statute was reënacted by an overwhelming vote. Not even Mr. McCall will contend that legislation such as this could be ignorantly passed under the Initiative and Referendum. Four months of discussion will, beyond peradventure, disclose any serious fault or defect in any proposed statute submitted under the Initiative.

Some honest opponents of direct legislation base their opposition partly on the fact that a measure submitted under the Initiative is not susceptible of amendment after it has been filed in the office of the Secretary of State. Instead of being cause for criticism, this is one of the strongest reasons for commendation, for we have learned by experience that one of the most common methods by which vicious legislation is secured is to introduce a harmless or a beneficial bill and let it secure a

favorable report from a legislative committee, but with a slight amendment inserted therein which entirely changes its character or effect in some important particular and thereby serves some selfish interest. When it is known that a bill must be enacted or rejected exactly as drawn, the framers of the measure will spend weeks and months in studying the subject and writing the bill in order to have it free from unsatisfactory features.

In actual practice in Oregon almost every proposed bill is submitted to a considerable number of men for criticism and suggestions before its final form is determined upon. The original draft undergoes many amendments, and these are more carefully considered than would be the case if the bill were before a legislature. Knowing that the bill will be subjected to the closest scrutiny of all the people for four months, the framers of the bill, desiring its passage, naturally endeavor to remove every reasonable objection, to make all its provisions perfectly clear, and especially to remove every indication of bad faith. A bill to which there are many serious objections would stand little chance of adoption by a popular vote. When thus drawn and submitted, a bill is in the best possible form, and there is no possibility of its being made the instrument for the enactment of what are commonly called "jokers."

I do not contend that a bill thus drawn will be perfect, for no human work is perfect, but I do assert that it will be much better drawn than the great majority of bills presented to a legislature; and, if adopted, it will be an improvement upon legislation theretofore in force on the same subject. The people of a state will never vote against their own interests, hence they will never vote to adopt a law unless it proposes a change for the improvement of the general welfare. Previous to the last election, each voter had fifty-five days in which to consider thirty-two measures, which, with the arguments for and against, were laid before him in convenient printed form. This gave him an average of nearly two days for the consideration of each measure. Assuming that many of the bills introduced in one House never appear in the other, each member of the Oregon legislature was called upon to consider about five

hundred bills in forty days, or over twelve each day, besides being compelled to consider many resolutions, motions, and questions of a political character. I assert that the individual voters of the state, in the quiet of their own homes in the evening, could better consider and decide upon an average of one bill in two days than the members of the legislature, amid the hurry and strife and personal feeling incident to a legislative session, could consider and decide upon an average of twelve bills a day.

It is frequently asserted that the voter in Oregon is required to pass upon thirty-two measures in the few minutes he occupies the booth on election day. Such is not the case. He has several weeks in which to determine how he will vote, and merely takes a few minutes in which to mark his ballot.

In his discussion of the Recall, particularly as applied to judges, Mr. McCall has reiterated a prevailing error as to the practical operation of that feature of popular government. Evidently he has been misled by accepting as true certain statements contained in the President's veto message of the Arizona statehood bill. He says, for instance, that, when the Recall is invoked, the man whom the people have elected to an office is permitted either to resign in five days or to defend himself in two hundred words upon proceedings to throw him out in disgrace. This statement is incorrect in two particulars. He may neither resign nor defend himself, but may quietly continue in office until his successor has been elected. He has three alternatives: either to resign, to stand for reëlection, or to continue in office and await passively the outcome of the recall proceedings. If he chooses to defend himself, he is not limited to a defense of two hundred words. The two-hundred-word limit is merely upon the length of statement he may make to be printed upon the official ballot. This is merely a summary of his defense. He is at liberty to make such other defense before the people as he may desire.

Moreover the Arizona constitution, to which Mr. McCall refers, requires that the legislature shall provide for the payment of the campaign expenses of any officer attacked under the Recall. The man or men who attack an officer under the

Recall must pay the expense of their campaign. The man in office has not only the advantage of his official record, the prestige of his office, the desire of the American voter to give every incumbent of an office a square deal, but he has the further very material advantage of payment of his campaign expenses out of the public treasury. Any officer who is not able to make out a case in his own defense with all these advantages is very probably a fit subject for recall proceedings.

Mr. McCall further states that it would be a matter of no difficulty for the defeated candidate to initiate a recall and practically have the election over again. I challenge the citation of any instance in which experience has demonstrated that this criticism it justified. Experience in politics everywhere has demonstrated that the people admire a "good loser." They have contempt for the man who, after he has been beaten in a fair fight, refuses to quit.

The recall amendment provides that a recall petition shall not be circulated against any officer until he has actually held his office six months, except that a petition for recall of a member of the legislature may be filed five days after the legislature meets. Since a successful candidate takes office two months after election, and it would ordinarily require a month to circulate a recall petition, it is plain that there would be at least nine months for the subsidence of any personal feeling engendered during a campaign. Obviously a recall as to members of the legislature must be operative while the legislature is in session, to be effective.

Thus assured of an opportunity to demonstrate the character of service he will render, no public servant need fear recall proceedings growing out of the campaign for his election, unless his election was secured by dishonest means. Of course, in such a case, a recall might be filed immediately after the expiration of the six months. This would be brought, not so much by the defeated candidate or his friends, as by citizens in general, whose right it is to have every election conducted fairly and honestly.

The assumption that a recall proceeding is an imposition upon a public officer is not founded on good reason. An individual

has no personal right to public office, though some few, who, under delegated government, have bought their offices, may think they have. The office belongs to the people, and they are entitled to have it filled by whomsoever they please. Every employer in private life reserves the right to discharge his employee whenever the service rendered is unsatisfactory.

The same principle should apply to the electorate in the employment of a public servant. In fact, this right would be a matter of understanding and contract where a citizen seeks and accepts a public office with the knowledge that the Recall is one of the laws of his state.

Mr. McCall asserts that where the Recall is in force, "the judge, in order to feel secure in his office, would have to consult the popular omens rather than the sources of the law." Upon the same reasoning, where the convention system exists with a boss in control, the judge, in order to feel secure in his office, would consult the wishes of the boss rather than the sources of the law. There is this difference in favor of the influence of the Recall — popular influence would be exerted in behalf of the welfare of the majority, whereas the influence of the political boss is exerted in behalf of the interests of a very small minority, which is generally himself or a campaign contributor.

Some people express the fear that the rights of a minority will be disregarded by the tyranny of the majority. They are really most concerned for the perpetuation of special and unjust privileges for the small minority. Neither election nor appointment to a legislative, executive, or judicial office carries coincident personal or official infallibility.

There is very little weight to argument based upon allusion to the democracy of Athens, or to the experience of other ancient nations which made more or less progress toward a popular form of government. In the last two thousand years conditions have greatly changed. Electricity and steam, the telegraph, telephone, railroad, and steamboat have established media of instantaneous intercommunication of ideas, and rapid coöperation of action in the individual units of society.

In less than a decade the people of Oregon have voted upon sixty-four measures. Surely, if the Initiative and Referendum

is a destructive system, as its enemies allege, there would be abundant evidence thereof in the recent history of that state; and it should not be difficult for any citizen to produce conclusive and absolutely convincing evidence to that effect. No one has done so or can do so.

Both reason and experience demonstrate the practicability and importance of the Initiative and Referendum. My analysis of the forces controlling all human action, as set forth in the early paragraphs of this article, proves the impossibility of a community voting against the general welfare. Any person interested in the subject will observe by a study of results in Oregon that this has been demonstrated in that State.

PART III

DESCRIPTION

CHAPTER XI

DESCRIPTION

DESCRIPTION, as the word is generally used, means any representation of objects, no matter whether by line, color, or words. In composition, description falls inevitably into two types, which may be called "expository" or "suggestive," as the prevailing purpose of the writer is to inform the intelligence or stimulate the imagination. Expository description tells all that may serve the purpose of instruction. Like a photograph taken for the employers of some civil engineer, it will be planned to include all the necessary details. Suggestive description, on the other hand, is selective in its method. It chooses actual scenes for its groundwork, it is true, but the details are carefully restricted for a single effect. The imagination is to be stirred by the resultant picture, and therefore these details are to be made, not merely clear, but vivid. Again, while in expository description the writer's personal tastes are allowed little scope (are often, indeed, treated with scant courtesy), in suggestive description the writer's individual moods, experience, and point of view are usually of the greatest value in making his reader see what he sees.

Thus, for example, a guidebook might describe the view from Westminster Bridge in the following way: —

From the bridge an admirable view is obtained of the Houses of Parliament, Westminster Abbey, Lambeth Palace, the extensive Hospital of Saint Thomas, and other landmarks, together with a con-

siderable part of the city and the river. Below the bridge, which is crossed by electric trams, is the beginning of the Victoria Embankment, down which the trams run to Blackfriars Bridge. Above, on the right bank, is the Albert Embankment, leading past Lambeth Palace.

The poet Wordsworth described this view from the bridge in a sonnet which remains a masterpiece of suggestive description. The details in his picture, it will be seen, are as real as those in the guidebook; but they are subordinated to the effect which he wished to convey.

> Earth has not anything to show more fair:
> Dull would he be of soul who could pass by
> A sight so touching in its majesty:
> This City now doth, like a garment, wear
> The beauty of the morning; silent, bare,
> Ships, towers, domes, theaters, and temples lie
> Open unto the fields and to the sky;
> All bright and glittering in the smokeless air.
> Never did sun more beautifully steep
> In his first splendor, valley, rock, or hill;
> Ne'er saw I, never felt, a calm so deep!
> The river glideth at his own sweet will:
> Dear God! the very houses seem asleep;
> And all that mighty heart is lying still!

EXPOSITORY DESCRIPTION

The selections just cited bring out clearly the distinction between expository and suggestive description. Although it is with the latter that we have here chiefly to concern ourselves, something must first be observed of the methods of the former. Expository description is really a form of exposition. Instead of making the reader understand a statement as in the usual exposition, an expository description teaches him the position, parts, and uses of some set of objects. In the one case as in the other, care in the freedom from digressions and in the orderly arrangement of details is the first requisite.

The technical nature of most objects selected for expository description requires that a technical vocabulary be mastered,

before an adequate account can be made. Every art, science, and trade has its own vocabulary, a knowledge of which is essential for accurate technical description. Even in a popular handbook such as Baedeker's *Great Britain*, the technical terms of architecture employed are beyond the knowledge of the general reader. For example, the choir of Salisbury Cathedral is thus described: —

The Choir (adm. 6*d.*) is separated from the nave by a modern metal screen by Skidmore. The vaulting has been coloured in accordance with the index afforded by a few traces of the original decorations. The stalls are a combination of work of various dates, including perhaps some of the original work; the pulpit and reredos are modern. On the N. side of the choir is the fine Perpendicular Chantry of Bishop Audley (1520), and on the S. the Hungerford Chantry (removed from the N. side of the nave), a good example of 15th century iron-work (1430). The E. extremity of the cathedral is occupied by the Lady-Chapel, with five lancets filled with modern stained glass. Adjacent, at the E. end of the N. choir-aisle, is the monument of Sir Thomas Gorges (d. 1610) and his wife (d. 1635), the builders of Longfort Castle. Opposite, at the E. end of the S. choir-aisle, is a monument to the Earl of Hertford (d. 1621) and his wife. Between this and the Lady-Chapel is a slab commemorating St. Osmund (d. 1099), whose shrine stood in the Lady-Chapel. The N.E. Transept contains the interesting and curious brass of Bishop Wyville (d. 1375). From the S.E. Transept, containing the Chantry of Bishop Bridport (d. 1262), a door leads to the Vestry and Muniment Room.

It is obvious that practice in expository description must be limited to familiar objects. The accurate description of the classroom door, for example, will present terms in carpentry beyond a student's knowledge. The easiest exercises in this form of writing may be descriptions of machines and tools constantly in use for the study of science.

Artistic Treatment of Expository Description. — Where the topic lends itself to such treatment, the imaginative element may well be added to the purely expository form. This wise blending of the two has made Gilbert White's *Natural History of Selborne* a classic among treatises. The excellence of the

extracts noted below is due not only to the accuracy of the observation, but also to the vivid ways in which the flight of birds is pictured.

The evening proceedings and maneuvers of the rooks are curious and amusing in the autumn. Just before dusk they return in long strings from the foraging of the day, and rendezvous by thousands over Selborne Down, where they wheel round in the air and sport and dive in a playful manner, all the while exerting their voices, and making a loud cawing, which, being blended and softened by the distance that we at the village are below them, becomes a confused noise or chiding; or rather a pleasing murmur, very engaging to the imagination, and not unlike the cry of a pack of hounds in hollow echoing woods, or the rushing of the wind in tall trees, or the tumbling of the tide upon a pebbly shore. When this ceremony is over, with the last gleam of day, they retire for the night to the deep beechen woods of Tisted and Ropley.

. . . Thus kites and buzzards sail round in circles with wings expanded and motionless; and it is from their gliding manner that the former are still called in the north of England gleads, from the Saxon verb *glidan*, to glide. The kestrel, or windhover, has a peculiar mode of hanging in the air in one place, his wings all the while being briskly agitated. Henharriers fly low over heaths or fields of corn, and beat the ground regularly like a pointer or setting dog. Owls move in a buoyant manner, as if lighter than the air; they seem to want ballast. There is a peculiarity belonging to ravens that must draw the attention even of the most incurious — they spend all their leisure time in striking and cuffing each other on the wing in a kind of playful skirmish; and, when they move from one place to another. frequently turn on their backs with a loud croak, and seem to be falling to the ground. When this odd gesture betides them, they are scratching themselves with one foot, and thus lose the center of gravity. Rooks sometimes dive and tumble in a frolicsome manner; crows and daws swagger in their walk; woodpeckers fly *volatu undoso*, opening and closing their wings at every stroke, and so are always rising or falling in curves.

SUGGESTIVE OR IMAGINATIVE DESCRIPTION

Unity of Effect. — One guiding principle controls all suggestive description — the selection of details for the purpose of

creating a single vivid and picturesque effect. Description, unlike exposition, suffers from too extended treatment. The best descriptions are brief, and the details are few. But each detail that is chosen is there because it is vivid, true to life, and essential to the bringing out of the single effect. Except by way of contrast, all details which do not contribute to this end are subordinated or left out altogether. In the descriptions given below, note how the writer in selecting details repeats again and again, sometimes by synonyms, sometimes by the repetition of significant words, but always by the unity of his material, the effect he is striving to picture.

Whan ended was the lyf of seint Cecyle,
Er we had riden fully fyve myle,
At Boghton under Blee us gan atake
A man, that clothed was in clothes blake,
And undernethe he hadde a whyt surplys.
His hakeney, that was al pomely grys,
So swatte, that it wonder was to see;
It semed he had priked myles three.
The hors eek that his yeman rood upon
So swatte, that unnethe mighte it gon.
Aboute the peytrel stood the foom ful hye,
He was of fome al flekked as a pye.
A male tweyfold on his croper lay,
It semed that he caried lyte array.
Al light for somer rood this worthy man,
And in myn herte wondren I bigan
What that he was, til that I understood
How that his cloke was sowed to his hood;
For which, when I had long avysed me,
I demed him som chanon for to be.
His hat heng at his bak doun by a laas,
For he had ridden more than trot or paas;
He had ay priked lyk as he were wood.
A clote-leef he hadde under his hood
For swoot, and for to kepe his heed from hete,
But it was joye for to seen him swete.
His foreheed dropped as a stillatorie
Were ful of plantain and of paritorie.

— CHAUCER, *The Canon's Yeoman's Prologue in The Canterbury Tales.*

"Courage!" he said, and pointed toward the land,
"This mounting wave will roll us shoreward soon."
In the afternoon they came unto a land
In which it seemed always afternoon.
All round the coast the languid air did swoon,
Breathing like one that hath a weary dream.
Full-faced above the valley stood the moon;
And, like a downward smoke, the slender stream
Along the cliff to fall and pause and fall did seem.

A land of streams! some like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land; far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd; and, dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse.

The charmed sunset lingered low adown
In the red West: thro' mountain clefts the dale
Was seen far inland, and the yellow down
Border'd with palm, and many a winding vale
And meadow, set with slender galingale;
A land where all things always seemed the same!
And round about the keel with faces pale,
Dark faces pale against that rosy flame,
The mild-eyed melancholy Lotus-eaters came.

Branches they bore of that enchanted stem,
Laden with flower and fruit, whereof they gave
To each, but whoso did receive of them,
And taste, to him the gushing of the wave
Far far away did seem to mourn and rave
On alien shores; and if his fellow spake,
His voice was thin, as voices from the grave;
And deep-asleep he seemed, yet all awake,
And music in his ears his beating heart did make.

— TENNYSON, *The Lotus-Eaters.*

Unity in the Describer's or Observer's Personality. — A description to be effective must affect somebody. It helps us to see a

picture, if we can be guided to observe through some one's eyes. Each man, in describing a scene, can tell only what *he* sees; and we read his description, and see the picture as he wishes us to see it. Moreover, it is easier to look through the eyes of some one else, if we understand the character of that person, or the particular mood in which he viewed the scene which he wishes us to see. It helps us to realize Byron's descriptions, for example, when we understand what kind of man he was. In the stanzas given below, Byron described Rome as he saw it, in the character, partly assumed, perhaps, of a disappointed, lonely man. Every line echoes in one form or another this sorrow and loneliness; and as we read we are affected, as Byron was, by his own mood. Thus the picture attains a perfect unity of effect.

O Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufferance? Come and see
The cypress, hear the owl, and plod your way
O'er steps of broken thrones and temples, — Ye!
Whose agonies are as evils of a day —
A world is at our feet as fragile as our clay.

The Niobe of nations! there she stands
Childless and crownless in her voiceless woe;
An empty urn within her withered hands,
Whose holy dust was scatter'd long ago;
The Scipio's tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers: dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress.

In a similar way Jane Austen obtains unity of effect by picturing the contrast between a romantic girl's expectation of a scene, and the reality. Nearly every sentence contains a direct reference to the observer.

She knew not that she had any right to be surprised, but there was something in this mode of approach which she certainly had not

expected. To pass between lodges of a modern appearance, to find herself with such ease in the very precincts of the Abbey, and driven so rapidly along a smooth, level road of fine gravel, without obstacle, alarm, or solemnity of any kind, struck her as odd and inconsistent. She was not long at leisure, however, for such considerations. A sudden scud of rain, driving full in her face, made it impossible for her to observe anything farther, and fixed all her thoughts on the welfare of her new straw-bonnet: and she was actually under the Abbey walls, was springing, with Henry's assistance, from the carriage, was beneath the shelter of the old porch, and had even passed on to the hall, where her friend and the General were waiting to welcome her, without feeling one awful foreboding of future misery to herself, or one moment's suspicion of any past scenes of horror being acted within the solemn edifice. The breeze had not seemed to waft the sighs of the murdered to her; it had wafted nothing worse than a thick drizzling rain, and having given a good shake to her habit, she was ready to be shown into the common drawing-room, and capable of considering where she was.

An abbey! Yes, it was delightful to be really in an abbey. But she doubted, as she looked round the room, whether anything within her observation would have given her the consciousness. The furniture was in all the profusion of modern taste. The fireplace, where she had expected the ample width and ponderous carving of former times, was contracted to a Rumford, with slabs of plain, though handsome, marble, and ornaments over it of the prettiest English china. The windows, to which she looked with peculiar dependence, from having heard the General talk of his preserving them in their Gothic form with reverential care, were yet less what her fancy had portrayed. To be sure the pointed arch was preserved, the form of them was Gothic, they might even be casements, but every pane was so large, so clear, so light. To an imagination which had hoped for the smallest divisions and the heaviest stonework, for painted glass, dirt, and cobwebs, the difference was very distressing.

Unity in the Point of View. — In order to see through the eyes of the writer who is giving us the picture, we must know where he is standing. We must be able without any great effort of imagination to put ourselves in his position. With the point of view once clearly in mind, we can follow the writer as he pictures for us the various objects in the landscape. The focus and thus the unity of effect of the entire description

depends upon the clearness with which the point of view is emphasized. If the writer tells us of objects which cannot be seen from his selected place, or if he passes from one point to another without due notice to his reader, the result will be a blurred impression.

I found a goat track, and selected a hiding place from which I could watch it. In front of me the limestone rose abruptly in great jagged crags and broken bowlders, through and among which tree stems fought their way, and tree roots crept. To my right a steep descent led down through tumbled masses of stone and tangled vegetation towards the central basin, and on my left was some broken rock ending in sheer precipice. Near the base of the precipice was Hussein's house. The sensation of having another scene at my feet was extraordinary. In this case the expression was literally true; underneath me I could see Hussein's wife winnowing rice at her doorstep amid a number of hens that cackled at her feet. In the little stream beside the house her children were shouting and splashing. All were very small and far away, though in a horizontal distance no farther than one can throw a ball; and, looking down upon them from the height of the precipitous limestone hill, I felt as though I looked down upon them from such land as grew on Jack's Beanstalk.

— G. MAXWELL, *In Malay Forests.*

Variety in Unity. — All that has been said in urging unity of effect as the first quality of good description should not be taken to mean that variety within this purpose is not possible. Much depends upon the subject chosen, and the effect desired, in the picture; but in no case is there any real limiting of material. In descriptions of scenes, especially, every sort of appeal to the senses — motion, light, color, smell, sound, touch — can contribute to a single effect. Kipling uses a manifold appeal in painting the home voyage of a laden fishing boat, while at the same time he carefully preserves unity of effect.

Harvey soon discovered that the *We're Here*, with her riding sail, strolling from berth to berth, and the *We're Here* headed west by south under home canvas, were two very different boats. There was a bite and kick to the wheel even in "boy's" weather; he could feel the dead weight in the hold flung forward mightily across the

surges, and the streaming line of bubbles overside made his eyes dizzy. . . .

The low-sided schooner was naturally on most intimate terms with her surroundings. They saw little of the horizon save when she topped a swell; and usually she was elbowing, fidgeting, and coaxing her steadfast way, through gray-blue or black hollows laced across and across with streaks of shivering foam; or rubbing herself caressingly along the flank of some bigger water-hill. . . . Harvey began to comprehend and enjoy the dry chorus of wave-tops turning over with a sound of incessant tearing; the hurry of the winds working across open spaces and herding the purple-blue cloud shadows; the splendid upheaval of the red sunrise; the folding and packing away of the morning mists, wall after wall withdrawn across the white floors; the salty glare and blaze of noon; the kiss of rain falling over thousands of dead, flat square miles; the chilly blackening of everything at the day's end; and the million wrinkles of the sea under moonlight, when the jib-boom solemnly poked at the low stars, and Harvey went down to get a doughnut from the cook.

— KIPLING, *Captains Courageous.*

Here are color, motion, form, taste, touch, sound, all at work in a dozen ways painting a picture with a variety of appeal that no painter of marines could equal.

Coherence in Suggestive Description: The Relation of the Imaginative Element to the Actual Details. — At the base of every suggestive description lie certain statements which are really purely expository. These physical details have in themselves nothing that is suggestive, except as they are related to other experiences and scenes in the mind of the writer. The application of the law of Coherence to Description, then, requires that the relation between the physical objects and the suggestive quality which gives to them their vividness and value in description shall be made perfectly clear. In the following selection, a single object is described, simply at first, then with its suggestive or imaginative element added,[1] in the proper relation.

I was riding ahead. The woods stretched before me as far as I could see. I eased myself in my saddle. Somewhere ahead the route

[1] In this connection the reader should review what is said on connotation in the chapter on "The Right Word."

from the Giant Forest to Mineral King ran at right angles. Sometime we would cross it.

And then, without warning, there appeared, almost under my horse's hoofs, a deep, dusty brown furrow. I reined in, staring. It did not seem possible that the thing should have happened so quietly. The appearance of this dusty brown furrow, winding down through the trees, represented so much labor of mind and body, so much uncertainty, so many discomforts, so many doubts and fears and hopes! And now it came into view as simply as a snow plant or a fallen pine cone. All we had to do was to turn to the left. By that act we stepped from the great shining land of adventure and high emprise to the everyday life of the many other travelers who had worn deep the furrow. For this was the Trail.

— S. E. WHITE, *The Pass.*

Coherence in Description: Relation of Details. — In addition to the careful ordering of the relation between the physical details and their suggestive meaning, a certain coherence is of course necessary in the arrangement of the details themselves. The brevity of most descriptions makes this a comparatively simple matter. In describing a landscape, for example, the writer may begin with the general outlines first, beginning with the foreground, then passing to more distant objects, and finally bringing out the most prominent of the minor details. Or he may sweep around the horizon from one point of the compass, or, as in the case of a changing scene, he may follow a chronological arrangement. In describing a person, he may begin with his general appearance, his height, stature, and so forth, continuing with an account of the details which give his subject individuality. Or he may sweep his person with his glance from head to foot, as did so many of the Elizabethan sonnet writers, in describing their mistresses. From the general to the particular, from the particular to the general, — any method, in short, that has order and regularity about it, will satisfy the demands of coherence in description. In the little paragraph below, note how the relation between the details is cleverly suggested by a familiar comparison.

Big Meadow lies in a shallow cup. It is exactly like a lake, only the waters are the green grass, arms of which reach among and around

wooded knolls, like bays and estuaries. A forest surrounds it, and hills surround the forest, and mountain peaks the hills.

— S. E. WHITE, *The Pass.*

Coherent Treatment: Parallel Treatment of Details. — When numerous details must be sketched in with short single phrases, if these are carelessly thrown together the style of the paragraph will be harsh and uneven. By the device of parallel structure in the successive sentences, these details will fit evenly together, and join to present a perfect unity of effect. This structure consists in observing throughout the paragraph a single type of sentence, each successive sentence paralleling the preceding. If this device be skillfully handled, a good climax can be obtained in the concluding sentences. Washington Irving avails himself of this device in the selection given below.

In the meantime, the seasons gradually rolled on. The little frogs which had piped in the meadows in early spring, croaked as bullfrogs during the summer heats, and then sank into silence. The peach tree budded, blossomed, and bore its fruit. The swallows and martins came, twitted about the roof, built their nests, reared their young, held their congress among the eaves, and then winged their flight in search of another spring. The caterpillar spun its winding sheet, dangled in it from the great buttonwood tree before the house, turned into a moth, fluttered with the last sunshine of summer, and disappeared; and finally the leaves of the buttonwood tree turned yellow, then brown, then rustled one by one to the ground, and whirling about in little eddies of wind and dust, whispered that winter was at hand.

— WASHINGTON IRVING, *Wolfert Webber.*

Just as parallel structure in sentences aids coherence, so parallel words help to relate the details to the single effect. Synonyms are of more value in description than in any other form of expression, for this reason. In the single sentence, the use of synonyms is perhaps too daring, as in Coleridge's lines

Around me and above
Deep is the air, and *dark*, substantial, *black*,
An *ebon* mass.

In successive sentences, however, synonyms must be constantly employed to relate each detail to the central effect. In the following extract, the words *magnitude, gigantic, amazing height, spaciousness, vast,* all are synonymous with the idea of great size, while the words *wonder, shrunk into insignificance, awe,* represent synonymously the effect upon man of this great size.

On entering here, the magnitude of the building breaks fully upon the mind, contrasted with the vaults of the cloisters. The eyes gaze with wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height; and man, wandering about their bases, shrunk into insignificance in comparison with his own handiwork. The spaciousness and gloom of this vast edifice produce a profound and mysterious awe.

— IRVING, *The Sketch-Book.*

Emphasis in Description: Suggestive Power. — The ability to place emphasis in description, to bring up before the mind, unforgettably, the desired picture, depends upon the force of suggestion. The same qualities which make the Word effective (see p. 154) create the effectiveness of a description. It is the power to bring up in the reader's mind, vividly and completely, the impressions we desire to give, that we call suggestive power. We shall therefore use the term Suggestion as covering all the uses of emphasis in description.

The Suggestive Value of the Concrete Term. — At the risk of repeating what has already been said in the chapter on the Word, we must point out that the language with the greatest suggestive power is that which deals with simple, concrete details. In description, however, this concreteness must have a definite use in the picture. We must not select merely what is obvious; we must look for what is typical, what is characteristic, what is individual. Description, we have said, is brief; every detail must count.

The simplicity of the sketch given below of Franklin's father does not prevent the portrait from being vivid and well drawn.

I think you may like to know something of his person and character. He had an excellent constitution of body, was of middle stature but well set, and very strong; he was ingenious, could draw

prettily, was skilled a little in music, and had a clear, pleasing voice, so that when he played psalm tunes on his violin and sung withal, as he sometimes did in an evening after the business of the day was over, it was extremely agreeable to hear. He had a mechanical genius, too, and on occasion, was very handy in the use of other tradesmen's tools; but his great excellence lay in a sound understanding and solid judgment in prudential matters, both in public and private affairs. — *Autobiography of Benjamin Franklin.*

In the character of the country doctor, given below, the concrete, distinguishing marks of the outward man are made to indicate the inner nature of the man and the details are expanded by the useful method of illustrative ancedote. The details themselves, however, are few.

No one sent for MacLure save in great straits, and the sight of him put courage in sinking hearts. But this was not by the grace of his appearance, or the advantage of a good bedside manner. A tall, gaunt, loosely made man, without an ounce of superfluous flesh on his body, his face burnt a dark brick color by constant exposure to the weather, red hair and beard turning gray, honest blue eyes that looked you ever in the face, huge hands with wrist bones like the shank of a ham, and a voice that hurled his salutations across two fields, he suggested the moor rather than the drawing-room. But what a clever hand it was in an operation, as delicate as a woman's, and what a kindly voice it was in the humble room where the shepherd's wife was weeping by her man's bedside. He was "ill pitten thegither" to begin with, but many of his physical defects were the penalties of his work, and endeared him to the Glen. That ugly scar that cut into his right eyebrow and gave him such a sinister expression, was got one night Jess slipped on the ice and laid him insensible eight miles from home. His limp marked the big snowstorm in the fifties, when his horse missed the road in Glen Urtach, and they rolled together in a drift. MacLure escaped with a broken leg and the fracture of three ribs, but he never walked like other men again. He could not swing into the saddle without making two attempts and holding Jess's mane. Neither can you "warstle" through the peat bogs and snowdrifts for forty winters without a touch of rheumatism. But they were honorable scars, and for such risks of life men get the Victoria Cross in other fields. MacLure got nothing but the secret affection of the Glen, which knew that none had ever done one tenth as much for it as this ungainly, twisted, battered

figure, and I have seen a Drumtochty face soften at the sight of MacLure limping to his horse.

— IAN MACLAREN (WATSON), *A Doctor of the Old School.*

Sometimes a single concrete detail may be made significant of the whole picture. In the Icelandic *Saga of Burnt Njal*, disaster is brought upon all the persons in the story by the misdoings of a certain woman. Her character is perfectly hit off by the old chronicler, in the very first scene in which the woman is introduced, by one single concrete detail.

(Hauskuld asks of his brother, Hrut), "What dost thou think of this maiden? Is she not fair?"

Hrut held his peace.

Hauskuld said the same thing to him a second time, and then Hrut answered,

"Fair enough is this maid, and many will smart for it; but this I know not, *whence thief's eyes have come into our race.*"

Then Hauskuld was wroth, and for a time the brothers saw little of each other.

Suggestive Power of Comparison: Figurative Language. — The extract just quoted illustrates another means by which suggestive power is employed — figurative language.[1] A striking comparison put into a terse metaphor is often more successful than all direct words. A cowboy said to his treacherous mate, "I'd ruther live with a skunk than you; his streak ain't yellow, anyhow." He found a comparison better than any direct invective. He chose an object for comparison, familiar to him as to his false friend.

All similes and metaphors should be chosen upon a like plan. The comparisons must seem natural, and be familiar to your reader.

America is not unfitly resembled to an hour-glass, which hath a narrow neck in it (suppose it the hole where the sand passeth), betwixt the parts thereof, — Mexicana and Peruana.

— THOMAS FULLER (1642).

Suggestion by Contrast: Antithesis. — Antithesis may be equally effective in suggestion. Often telling what an object

[1] See "The Right Word," p. 163.

is not helps to picture it all the more vividly. The contrast must, however, be very much to the point if it is to be effective at all. An easier way of using contrast is between details in the same picture. Here the climactic order is of importance, for the object contrasted last has the more significant position.

There are but few points in America where such extremes of physical condition meet. What contrasts, what opposed sentiments, the two views awakened! Spread out below us [eastward] lay the desert, stark and glaring, its rigid hill-chains lying in disordered grouping, in attitudes of the dead. The bare hills are cut out with sharp gorges, and over their stone skeletons scanty earth clings in folds, like shrunken flesh; they are emaciated corses of once noble ranges now lifeless, outstretched as in a long sleep. Ghastly colors define them from the ashen plain in which their feet are buried. Far in the south were a procession of whirlwind columns slowly moving across the desert in spectral dimness. A white light beat down, dispelling the last trace of shadow, and above hung the burnished shield of hard, pitiless sky.

Sinking to the *west* from our feet the gentle golden-green glacis sloped away, flanked by rolling hills covered with a fresh vernal carpet of grass, and relieved by scattered groves of dark oak trees. Upon the distant valley were checkered fields of grass and grain just tinged with the first ripening yellow. The bounding Coast Ranges lay in the cool shadow of a bank of mist which drifted in from the Pacific, covering their heights. Flocks of bright clouds floated across the sky, whose blue was palpitating with light, and seemed to rise with infinite perspective. Tranquillity, abundance, the slow, beautiful unfolding of plant life, dark shadowed spots to rest our tired eyes upon, the shade of giant oaks to lie down under, while listening to brooks, contralto larks, and the soft distant lowing of cattle.

— CLARENCE KING, *Mountaineering in the Sierra Nevada.*

The picture presented to his eye was not calculated to enliven his mind. The old mansion stood out against the western sky, black and silent. One long, lurid pencil stroke along a sky of slate was all that was left of daylight. No sign of life was apparent; no light at any window, unless it might have been on the side of the house hidden from view. No owls were on the chimneys, no dogs were in the yard.

— GEORGE W. CABLE, *Old Creole Days.*

Sighing at these words, as if they were her own utterance, the listener lifted her eyes to the king, and, seeing his clear, penetrating gaze fixed upon her, blushed, and turned her face to the window.

Her body was frail and slender as a flower's stem, and his rugged and robust, like a stout blade beaten into shape under the blows of a forging hammer; the eyes of each were great and gray, but hers soft as a falcon in mew, and his keen as a hawk trussing; her skin, softer than the tissue of her silken garments, was scarcely less white, and his, bronzed by many winds and suns, was darker than the brown moustache, which, thick and strong like the brows and hair, overshadowed the firm lines of the mouth. Where the subtle likeness between the two hid were hard to say, though it struck the shallowest observer at a glance. — A. S. HARDY, *Passe Rose.*

It is by describing what he is not, rather than by what he is, that Allen gives us a picture of the mountaineer. The negatives are italicized for our purpose.

Straight, slim, angular, white bodies; average or even *un*usual stature, *without* great muscular robustness; features regular and color*less*, *un*animated but intelligent; in the men sometimes fierce, in the women often sad; among the latter occasional beauty of a pure Greek type; a manner shy and deferential, but kind and fear*less;* eyes with a slow, long look of mild inquiry, or of general list*lessness*, or of *un*conscious and *un*accountable melancholy; the key of life a *low* minor strain, losing itself in reverie; voices *monotonous* in intonation; movements *un*informed by nervousness, — these are characteristics of Kentucky mountaineers.

J. L. ALLEN, *The Kentucky Mountaineer.*

The Suggestive Power of Sound. — While the subject is properly treated elsewhere,[1] yet a word at least is needed to suggest to students the power in the sound of words. You can hardly expect to go far in this direction, and will do well perhaps to heed Lewis Carroll's burlesque dictum, "Take care of the sense, and the sounds will take care of themselves." But even so, you will sometimes have a choice to make between synonymous words of relatively equal suggestive value so far as meaning is concerned. Let your ear in such cases be umpire as to which

[1] Page 165.

sound helps most to convey the sense; but remember in all circumstances that "high sounding" does not necessarily mean "sounding in tune." Some one has said, "It is the little poets who use big words."

Suggestive Power through the Effect upon the Observer. — A most useful method of heightening suggestive power is to describe the effect which the pictured scene makes on the beholder. It has been a favorite pastime of practical jokers to stand upon the street gazing steadily at a building till a crowd gathers round them, no man knowing what he looks at, but each stimulated by the sight of interest in others. Scarcely any method of widening the range of suggestion has greater possibilities than this device. It is the effect of an experience, graven in the deep lines of the Ancient Mariner's face, that compels the Wedding Guest to linger and listen. Keats describes Chapman's translation of Homer by a comparison of its effect upon him to similar effects upon other men.

He holds him with his glittering eye —
The Wedding Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding Guest sat on a stone;
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

* * * * * * *

"I fear thee, Ancient Mariner!"
"Be calm, thou Wedding Guest!"
— COLERIDGE, *Rime of the Ancient Mariner.*

Much have I travel'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne:
Yet never did I breathe its pure serene
Till I heard Chapman speak out loud and bold:

Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific — and all his men
Look'd at each other with a wild surmise
Silent, upon a peak in Darien.
— KEATS, *On First Looking into Chapman's Homer.*

Suggestion through the Verb. — It has been pointed out in another connection that variety of sense-appeal is one of the advantages of description by means of words;[1] but we must now go farther than this, and assert that any description which lacks this variety of appeal is lacking in an essential part of its nature. In particular, sound, motion, and feeling must be added to a landscape, lest it remain lifeless and unnaturally still. The proper words to convey these ideas of action are of course those words which indicate action, — namely, verbs. Few things are more important in description than the verb. Look back to the extract from Kipling's *Captains Courageous*, and note the number of verb-forms in proportion to other descriptive words; or try the same with Gilbert White's paragraph on the flight of birds, and note the number of verbs he employs to denote flying. On the other hand, a scene cannot be so still that the verb with suggestive power is not needed to describe it. Note the participles as well as the other forms of the verb in the following passage: —

Upon the midsummer woods most of all lay brooding stillness and subtle, relaxing heat. In the depths of one the moo of a restless heifer broke at intervals upon the ear like a faint, far bell of distress. The squirrel was asleep. The cuckoo barely lilted in silky flight among the trees. The mourning moth lay on the thistle with flattened wings as still as death. The blue snake doctor had dropped on the brink of the green pool like a lost jewel. Amid such silence in a forest, the imagination takes on the belief that all things in Nature understand and are waiting for some one to come — for something to happen that they will all feel.

Daphne glided like a swift, noiseless shadow into the woods.
— JAMES LANE ALLEN, *Summer in Arcady.*

[1] See p. 262.

In the passage given below, this method is less obvious.

The southern cross flashed down from the myriad stars in its startling splendor. The moon shone bright over the vast, silent plain, limitless, broken only by the undulating mounds and the infinitely stretching clumps of karroo bushes. The camp fire, just replenished with damp twigs and shrubs, burned sulkily, and the smoke ascended in spirals into the clear air. The hooded wagon depended helplessly on its shafts. The Kaffirs, wrapped in blankets, slept beneath. The oxen, outspanned some distance off, chewed the cud in sharp, rhythmic munches. The universe was still — awfully still. All gave the sense of the littleness of man and the immensity of space. — W. J. LOCKE, *Derelicts*.[1]

Description in Narrative. — The single fact that many of our selections in this chapter are from stories is proof enough that description and narration are closely joined in writing. Speaking in the terms of the theater, we may say that all the illusion that is accomplished on the stage by scenery, costuming, music, dance, and picturesque action is accomplished in the narrative by the descriptive art. Yet though description is indispensable to narrative, it is subordinate. We cannot keep our attention long on description, but narrative holds our interest unflagging.

[1] The use of the word *awfully*, in the last part of the last selection, introduces another point to be observed in striving for suggestive power. Mr. Locke meant by the word just what it ought to mean, *to the point of inspiring awe*. More of the context, if we could give the space, would bring this out even more clearly. He was justified, for, while heightening the suggestion, he added a new thought. He did not mean the word as a mere vague, intensive modifier of *still*, in which sense we use it every day as convenient colloquial slang, as "awfully nice," "awfully quick," etc. Had he done so, the effect would have been a complete anticlimax. In general, then, learn to use sparingly in description all adverbs of degree, such as *most*, *very*, *exceedingly*, and depend upon the number and vividness of your details for the degree of effect you wish to secure.

Another way of avoiding triteness in description is to "rub out the pencilling," to conceal the too obvious plan upon which you are working. Spare your reader *too* many of the following, "if one should go to the edge of the hill, one would see," "one is apt to notice," "it was an interesting sight," "it made a pretty picture," "he had on," "he was," "he wore," "of striking appearance," "it seemed as if," etc. Phrase your thoughts so as to avoid these expressions, for they are too well worn to pass current now. They obstruct the definiteness of your picture, for their own outlines are rubbed smooth by overuse.

Narrative, therefore, has the larger field, although in many cases it must owe much of its charm to the lesser art. The writer who keeps in mind the pictorial side of action will gain much in vividness of narration.

The description in a story, to be most effective, must be thoroughly knit up with the action. Many of the descriptive touches in a good yarn will be found in those sentences which tell the action of the story. The description must be an intimate and proper part of the story, and must not be lugged in for effect. The amount of space it will occupy will depend entirely upon the nature of the story. Mr. Allen's *Summer in Arcady*, as its title implies, needs a great deal of description, while a narrative from the Old Testament will have but little.

Of all who have written narrative, Homer is the master in his handling of descriptive material. The two extracts given below (p. 275) show his method sufficiently well, but to exhibit it completely one would have to insert both the *Iliad* and *Odyssey*, so completely are narrative and descriptive mingled. In Homer, every incident is visualized, so that one sees the action as if in a series of changing views, and feels and hears as well. This is accomplished, more than in any other way, by fidelity to the working out of detail. And it is upon this, in the last analysis, that all good description depends.

To sum up, then, these diverse hints upon descriptive writing, we find that description, which shares with exposition the setting down of numerous details, differs from that form in its purpose of picturing objects rather than of making them understood. Expository description is really exposition, and the rules which apply to that form of writing apply to it. Suggestive description, which alone is true description, may be compared to the art of painting, in the equipment of keenness of observation which the artist must possess, and in the common requirements of one point of view, one central effect, and one personal note of the creator of the picture. Unity, Coherence, and Emphasis apply to description, and the two latter laws are less difficult to follow than in exposition. The suggestive power of a description may be heightened by many devices, chiefly by concentration upon a few strong

details, by comparison, contrast, and other figures, by noting the effect of the scene upon the observer, by repetition through the use of synonyms, by careful attention to the suggestive power of verbs, as well as of adjectives and nouns, and by some care in the selection of words according to the effect produced by their sound. Keeping these points in mind, you may learn description best, perhaps, by the diligent study of models, such as are appended to this chapter. Only so far as the theoretical side of the art is concerned, however, will you do this; nothing can ever take the place of accurate and sympathetic observation of life.

SPECIMENS OF DESCRIPTION

TRANSLATIONS FROM THE ODYSSEY

1. Odysseus gets to land.

Whilst yet he pondered these things in his heart, a great wave bore him to the rugged shore. There would he have been stript of his skin and all his bones been broken, but that the goddess, gray-eyed Athene, put a thought into his heart. He rushed in and with both his hands clutched the rock, whereto he clung till the great wave went by. So he escaped that peril, but again with backward wash it leapt on him and smote him and cast him forth into the deep. And as when the cuttlefish is dragged forth from his chamber, the many pebbles clinging to his suckers, even so was the skin stript from his strong hand, and the great wave closed over him. There of a truth would luckless Odysseus have perished beyond that which was ordained, had not gray-eyed Athene given him sure counsel. He rose from the line of the breakers that belch upon the shore, and swam outside, ever looking landwards, to find, if he might, spits that take the waves aslant, and havens of the sea. But when he came in his swimming over against the mouth of a fair-flowing river, whereby the place seemed best in his eyes, smooth of rocks, and withal there was a covert from the wind, Odysseus felt the river running, and prayed to him in his heart: —

"Hear me, O king, whosoever thou art: unto thee am I come, as to one to whom prayer is made, whilst I flee the rebukes of Poseidon from the deep. Yea, reverend even to the deathless gods is that man who comes as a wanderer, even as I now have come to thy stream and to thy knees after much travail. Nay pity me, O king; for I avow myself thy suppliant."

So spake he, and the god straightway stayed his stream and withheld his waves, and made the water smooth before him, and brought him safely to the mouths of the river. And his knees bowed and his stout hands fell, for his heart was broken by the brine. And his flesh was all swollen and a great stream of sea water gushed up through his mouth and nostrils. So he lay without breath or speech, swooning, such terrible weariness came upon him.

2. The home of Eumæus.

But Odysseus fared forth from the haven by the rough track, up the wooded country and through the heights, where Athene had showed him that he should find the goodly swineherd, who cared most for his substance of all the thralls that goodly Odysseus had gotten.

Now he found him sitting at the front entry of the house, where his courtyard was builded high, in a place with wide prospect; a great court it was and a fair, with free range round it. This the swineherd had builded by himself for the swine of his lord who was afar, and his mistress and the old man Laertes knew not of it. With stones dragged thither had he builded it, and coped it with a fence of white thorn, and he had split an oak to the dark core, and without he had driven stakes the whole length thereof on either side, set thick and close; and within the courtyard he made twelve styes hard by one another to be beds for the swine, and in each stye fifty grovelling swine were penned, brood swine; but the boars were without. Now these were far fewer in number, the godlike wooers minishing them at their feasts, for the swineherd ever sent in the best of all the fatted hogs. And their tale was three hundred and threescore. And by them always slept four dogs, as fierce as wild beasts, which the swineherd had bred, a master of men. Now he was fitting sandals to his feet, cutting a good brown oxhide, while the rest of his fellows, three in all, were abroad this way and that, with the droves; while the fourth he had sent to the city to take a boar to the proud wooers, as needs he must, that they might sacrifice and satisfy their soul with flesh.

And of a sudden the baying dogs saw Odysseus, and they ran at him yelping, but Odysseus in his weariness sat him down, and let his staff fall from his hand. There by his own homestead would he have suffered foul hurt, but the swineherd with quick feet hasted after them, and sped through the outer door, and let the skin fall from his hand. And the hounds he chid and drave them this way

and that, with a shower of stones, and he spake unto his lord, saying:—

"Old man, truly the dogs went nigh to be the death of thee all of a sudden, so shouldest thou have brought shame upon me. . . ."

THE CALTON HILL [1]

The east of new Edinburgh is guarded by a craggy hill, of no great elevation, which the town embraces. The old London road runs on one side of it; while the New Approach, leaving it on the other hand, completes the circuit. You mount by stairs in a cutting of the rock to find yourself in a field of monuments. Dugald Stewart has the honors of situation and architecture; Burns is memorialized lower down upon a spur; Lord Nelson, as befits a sailor, gives his name to the topgallant of the Calton Hill. This latter erection has been differently, and yet, in both cases, aptly, compared to a telescope and a butter churn; comparisons apart, it ranks among the vilest of men's handiworks. But the chief feature is an unfinished range of columns, "the Modern Ruin" as it has been called, an imposing object from far and near, and giving Edinburgh, even from the sea, that false air of a Modern Athens which has earned for her so many slighting speeches. It was meant to be a National Monument; and its present state is a very suitable monument to certain national characteristics. The old Observatory — a quaint brown building on the edge of the steep — and the new Observatory — a classical edifice with a dome — occupy the central portion of the summit. All these are scattered on a green turf, browsed over by some sheep.

Of all places for a view, this Calton Hill is perhaps the best; since you can see the Castle, which you lose from the Castle, and Arthur's Seat, which you cannot see from Arthur's Seat. It is the place to stroll on one of those days of sunshine and east wind which are so common in our more than temperate summer. The breeze comes off the sea, with a little of the freshness, and that touch of chill, peculiar to the quarter, which is delightful to certain very ruddy organizations and greatly the reverse to the majority of mankind. It brings with it a faint, floating haze, a cunning decolorizer, although not thick enough to obscure outlines near at hand. But the haze lies more thickly to windward at the far end of Musselburgh Bay;

[1] Reprinted, by the kind permission of the publishers, from the complete edition of R. L. Stevenson: Charles Scribner's Sons, New York.

and over the Links of Aberlady and Berwick Law and the hump of the Bass Rock it assumes the aspect of a bank of thin sea fog.

Immediately underneath upon the south, you command the yards of the High School, and the towers and courts of the new Jail — a large place, castellated to the extent of folly, standing by itself on the edge of a steep cliff, and often joyfully hailed by tourists as the Castle. In the one, you may perhaps see female prisoners taking exercise like a string of nuns; in the other, schoolboys running at play and their shadows keeping step with them. From the bottom of the valley, a gigantic chimney rises almost to the level of the eye, a taller and a shapelier edifice than Nelson's Monument. Look a little farther, and there is Holyrood Palace, with its Gothic frontal and ruined abbey, and the red sentry pacing smartly to and fro before the door like a mechanical figure in a panorama. By way of an outpost, you can single out the little peak-roofed lodge, over which Rizzio's murderers made their escape and where Queen Mary herself, according to gossip, bathed in white wine to entertain her loveliness. Behind and overhead, lie the Queen's Park, from Muschat's Cairn to Dumbiedykes, St. Margaret's Loch, and the long wall of Salisbury Crags; and thence, by knoll and rocky bulwark and precipitous slope, the eye rises to the top of Arthur's Seat, a hill for magnitude, a mountain in virtue of its bold design. This upon your left. Upon the right, the roofs and spires of the Old Town climb one upon another to where the citadel prints its broad bulk and jagged crown of bastions on the western sky. Perhaps it is now one in the afternoon; and at the same instant of time, a ball rises to the summit of Nelson's flagstaff close at hand, and, far away, a puff of smoke followed by a report bursts from the half-moon battery at the Castle. This is the time-gun by which people set their watches, as far as the sea-coast or in hill farms upon the Pentlands. To complete the view, the eye enfilades Princes Street, black with traffic, and has a broad look over the valley between the Old Town and the New: here, full of railway trains and stepped over by the high North Bridge upon its many columns, and there, green with trees and gardens.

On the North, the Calton Hill is neither so abrupt in itself nor has it so exceptional an outlook; and yet even here it commands a striking prospect. A gully separates it from the New Town. This is Greenside, where witches were burned and tournaments held in former days. Down that almost precipitous bank, Bothwell launched his horse, and so first, as they say, attracted the bright eyes of Mary. It is now tesselated with sheets and blankets out to dry, and the sound of people beating carpets is rarely absent. Beyond all this,

the suburbs run out to Leith; Leith camps on the seaside with her forest of masts; Leith roads are full of ships at anchor; the sun picks out the white pharos upon Inchkeith Island; the Firth extends on either hand from the Ferry to the May; the towns of Fifeshire sit, each in its bank of blowing smoke, along the opposite coast; and the hills inclose the view, except to the farthest east, where the haze of the horizon rests upon the open sea. There lies the road to Norway; a dear road for Sir Patrick Spens and his Scots Lords; and yonder smoke on the hither side of Largo Law is Aberdour, from whence they sailed to seek a queen for Scotland.

"O lang, lang, may the ladies sit,
Wi' their fans into their hand,
Or ere they see Sir Patrick Spens
Come sailing to the land!"

The sight of the sea, even from a city, will bring thoughts of storm and sea disaster. The sailors' wives of Leith and the fisherwomen of Cockenzie, not sitting languorously with fans, but crowding to the tail of the harbor with a shawl about their ears, may still look vainly for brave Scotsmen who will return no more, or boats that have gone on their last fishing. Since Sir Patrick sailed from Aberdour, what a multitude have gone down in the North Sea! Yonder is Auldhame, where the London smack went ashore and wreckers cut the rings from ladies' fingers; and a few miles round Fife Ness is the fatal Inchcape, now a star of guidance; and the lee shore to the east of the Inchcape, is that Forfarshire coast where Mucklebackit sorrowed for his son.

These are the main features of the scene roughly sketched. How they are all tilted by the inclination of the ground, how each stands out in delicate relief against the rest, what manifold detail, and play of sun and shadow, animate and accentuate the picture, is a matter for a person on the spot, and turning swiftly on his heels, to grasp and bind together in one comprehensive look. It is the character of such a prospect, to be full of change and of things moving. The multiplicity embarrasses the eye; and the mind, among so much, suffers itself to grow absorbed with single points. You mark a tree in a hedgerow, or follow a cart along a country road. You turn to the city, and see children, dwarfed by distance into pygmies, at play about suburban doorsteps; you have a glimpse upon a thoroughfare where people are densely moving; you note ridge after ridge of chimney-stacks running down hill one behind another, and church

spires rising bravely from the sea of roofs. At one of the innumerable windows, you watch a figure moving; on one of the multitude of roofs, you watch clambering chimney-sweeps. The wind takes a run and scatters the smoke; bells are heard, far and near, faint and loud, to tell the hour; or perhaps a bird goes dipping evenly over the housetops, like a gull across the waves. And here you are in the meantime, on this pastoral hillside, among nibbling sheep and looked upon by monumental buildings.

Return thither on some clear, dark, moonless night, with a ring of frost in the air, and only a star or two set sparsely in the vault of heaven; and you will find a sight as stimulating as the hoariest summit of the Alps. The solitude seems perfect; the patient astronomer, flat on his back under the Observatory dome and spying heaven's secrets, is your only neighbor; and yet from all around you there come up the dull hum of the city, the tramp of countless people marching out of time, the rattle of carriages and the continuous keen jingle of the tramway bells. An hour or so before, the gas was turned on; lamplighters scoured the city; in every house, from kitchen to attic, the windows kindled and gleamed forth into the dusk. And so now, although the town lies blue and darkling on her hills, innumerable spots of the bright element shine far and near along the pavements and upon the high façades. Moving lights of the railway pass and repass below the stationary lights upon the bridge. Lights burn in the Jail. Lights burn high up in the tall lands and on the Castle turrets, they burn low down in Greenside or along the Park. They run out one beyond another into the dark country. They walk in a procession down to Leith, and shine singly far along Leith Pier. Thus, the plan of the city and her suburbs is mapped out upon the ground of blackness, as when a child pricks a drawing full of pin-holes and exposes it before a candle; not the darkest night of winter can conceal her high station and fanciful design; every evening in the year she proceeds to illuminate herself in honor of her own beauty; and as if to complete the scheme — or rather as if some prodigal Pharaoh were beginning to extend to the adjacent sea and country — halfway over to Fife, there is an outpost of light upon Inchkeith, and far to seaward, yet another on the May.

And while you are looking, across upon the Castle Hill, the drums and bugles begin to recall the scattered garrison; the air thrills with the sound; the bugles sing aloud; and the last rising flourish mounts and melts into the darkness like a star; a martial swan-song, fitly rounding in the labors of the day.

— STEVENSON, *Picturesque Notes on Edinburgh.*

ROME FROM THE TARPEIAN

On the left of the Piazza of the Campidoglio, as you face cityward, and at the head of the long and stately flight of steps descending from the Capitoline Hill to the level of lower Rome, there is a narrow lane or passage. Into this the party of our friends now turned. The path ascended a little, and ran along under the walls of a palace, but soon passed through a gateway, and terminated in a small paved courtyard. It was bordered by a low parapet.

The spot, for some reason or other, impressed them as exceedingly lonely. On one side was the great height of the palace, with the moonshine falling over it, and showing all the windows barred and shuttered. Not a human eye could look down into the little courtyard, even if the seemingly deserted palace had a tenant. On all other sides of its narrow compass there was nothing but the parapet, which as it now appeared was built right on the edge of a steep precipice. Gazing from its imminent brow, the party beheld a crowded confusion of roofs spreading over the whole space between them and the line of hills that lay beyond the Tiber. A long, misty wreath, just dense enough to catch a little of the moonshine, floated above the houses, midway towards the hilly line, and showed the course of the unseen river. Far away on the right, the moon gleamed on the dome of St. Peter's as well as on many lesser and nearer domes.

"What a beautiful view of the city!" exclaimed Hilda; "and I never saw Rome from this point before."

"It ought to afford a good prospect," said the sculptor; "for it was from this point — at least we are at liberty to think so, if we choose — that many a famous Roman caught his last glimpse of his native city, and of all other earthly things. This is one of the sides of the Tarpeian Rock. Look over the parapet, and see what a sheer tumble there might still be for a traitor, in spite of the thirty feet of soil that have accumulated at the foot of the precipice."

They all bent over, and saw that the cliff fell perpendicularly downward to about the depth, or rather more, at which the tall palace rose in height above their heads. Not that it was still the natural, shaggy front of the original precipice; for it appeared to be cased in ancient stonework, through which the primeval rock showed its face here and there grimly and doubtfully. Mosses grew on the slight projections, and little shrubs sprouted out of the crevices, but could not much soften the stern aspect of the cliff. Brightly as the Italian moonlight fell a-down the height, it scarcely showed what

portion of it was man's work, and what was nature's, but left it all in very much the same kind of ambiguity and half-knowledge in which antiquarians generally leave the identity of Roman remains.

The roofs of some poor-looking houses, which had been built against the base and sides of the cliff, rose nearly midway to the top; but from an angle of the parapet there was a precipitous plunge straight downward into a stone-paved court.

— HAWTHORNE, *The Marble Faun.*

A DESOLATE SCENE IN SPAIN

From Estremoz to Elvas the distance is six leagues. I started at nine next morning. The first part of the way lay through an inclosed country, but we soon emerged upon wild, bleak downs, over which the wind, which still pursued us, howled most mournfully. We met no one on the route, and the scene was desolate in the extreme. The heaven was of a dark gray, through which no glimpse of the sun was to be perceived. Before us, at a great distance, on an elevated ground, rose a tower, the only object which broke the monotony of the waste. In about two hours from the time when we first discovered it, we reached the fountain at the foot of the hill on which it stood; the water, which gushed into a long stone trough, was beautifully clear and transparent, and we stopped here to water the animals.

Having dismounted, I left the guide, and proceeded to ascend the hill on which the tower stood. Though the ascent was very gentle, I did not accomplish it without difficulty. The ground was covered with sharp stones, which in two or three instances cut through my boots and wounded my feet; and the distance was much greater than I had expected. When I at last arrived at the ruin, for such it was, I found it had been one of those watchtowers or small fortresses called in Portuguese *atalaias*. It was square, and surrounded by a wall, broken down in many places. The tower itself had no door, the lower part being of solid stonework; but on one side were crevices at intervals between the stones, for the purpose of placing the feet, and up this rude staircase I climbed to a small apartment, about five feet square, from which the top had fallen. It commanded an extensive view from all sides, and had evidently been built for the accommodation of those whose business it was to keep watch on the frontier, and at the appearance of an enemy to alarm the country by signals — probably by a fire. Resolute men might have defended themselves in this little fastness against many assailants, who must

have been completely exposed to their arrows or musketry in the ascent.

Being about to leave the place, I heard a strange cry behind a part of the wall which I had not visited; and hastening thither, I found a miserable object in rags seated upon a stone. It was a maniac — a man about thirty years of age, and I believe deaf and dumb. There he sat, gibbering and mowing, and distorting his wild features into various dreadful appearances. There wanted nothing but this object to render the scene complete; banditti amongst such melancholy desolation would have been by no means so much in keeping. But the maniac on his stone, in the rear of the wind-beaten ruin overlooking the blasted heath, above which scowled the leaden heaven, presented such a picture of gloom and misery as I believe neither painter nor poet ever conceived in the saddest of their musings. This is not the first instance in which it has been my lot to verify the wisdom of the saying that truth is sometimes wilder than fiction.

— GEORGE BORROW, *The Bible in Spain.*

LONDON BRIDGE

A strange kind of bridge it was; huge and massive, and seemingly of great antiquity. It had an arched back, like that of a hog, a high balustrade, and at either side, at intervals, were stone bowers bulking over the river, but open on the other side, and furnished with a semicircular bench. Though the bridge was wide — very wide — it was all too narrow for the concourse upon it. Thousands of human beings were pouring over the bridge. But what chiefly struck my attention was a double row of carts and wagons, the generality drawn by horses as large as elephants, each row striving hard in a different direction, and not unfrequently brought to a standstill. Oh, the cracking of whips, the shouts and oaths of the carters, and the grating of wheels upon the enormous stones that formed the pavement! In fact, there was a wild hurly-burly upon the bridge, which nearly deafened me. But if upon the bridge there was a confusion, below it there was a confusion ten times confounded. The tide, which was fast ebbing, obstructed by the immense piers of the old bridge, poured beneath the arches with a fall of several feet, forming in the river below as many whirlpools as there were arches. Truly tremendous was the roar of the descending waters, and the bellow of the tremendous gulfs, which swallowed them for a time, and then cast them forth, foaming and frothing from their horrid

wombs. Slowly advancing along the bridge, I came to the highest point, and there I stood still, close beside one of the stone bowers, in which, beside a fruit stall, sat an old woman, with a pan of charcoal at her feet, and a book in her hand, in which she appeared to be reading intently. There I stood, just above the principal arch, looking through the balustrade at the scene that presented itself — and such a scene! Towards the left bank of the river, a forest of masts, thick and close, as far as the eye could reach; spacious wharfs, surmounted with gigantic edifices; and, far away, Cæsar's Castle, with its White Tower. To the right another forest of masts, and a maze of building, from which, here and there, shot up to the sky chimneys taller than Cleopatra's Needle, vomiting forth huge wreaths of that black smoke which forms the canopy — occasionally a gorgeous one — of the more than Babel City. Stretching before me, the troubled breast of the mighty river, and, immediately below, the main whirlpool of the Thames — the Maelstrom of the bulwarks of the middle arch — a grisly pool, which, with its superabundance of horror, fascinated me. Who knows but I should have leapt into its depths — I have heard of such things — but for a rather startling occurrence which broke the spell. As I stood upon the bridge, gazing into the jaws of the pool, a small boat shot suddenly through the arch beneath my feet. There were three persons in it; an oarsman in the middle whilst a man and a woman sat at the stern. I shall never forget the thrill of horror which went through me at this sudden apparition. What! a boat — a small boat — passing beneath that arch into yonder roaring gulf? Yes, yes, down through that awful waterway, with more than the swiftness of an arrow, shot the boat, or skiff, right into the jaws of the pool. A monstrous breaker curls over the prow — there is no hope; the boat is swamped, and all drowned in that strangling vortex. No! the boat, which appeared to have the buoyancy of a feather, skipped over the threatening horror, and the next moment was out of danger, the boatman — a true boatman of Cockaigne that — elevating one of his sculls in sign of triumph, the man hallooing, and the woman, a true Englishwoman that — of a certain class — waving her shawl. Whether any one observed them save myself, or whether the feat was a common one I know not; but nobody appeared to take any notice of them. As for myself, I was so excited that I strove to clamber up the balustrade of the bridge, in order to obtain a better view of the daring adventurers. Before I could accomplish my design, however, I felt myself seized by the body, and, turning my head, perceived the old fruitwoman, who was clinging to me.

"Nay, dear! don't — don't!" said she. "Don't fling yourself over — perhaps you may have better luck next time!"

— GEORGE BORROW, *Lavengro.*

THE APPROACH OF AUTUMN

Now came fulfillment of the year's desire:
The fall wheat, colored by the August fire,
Grew heavy-headed, dreading its decay,
And blacker grew the elm trees day by day.
About the edges of the yellow corn
And o'er the gardens grown somewhat outworn,
The bees went hurrying to fill up their store.
The apple boughs bent over more and more;
With peach and apricot the garden wall
Was odorous, and the pears began to fall
From off the high tree with each freshening breeze.

— WILLIAM MORRIS, *The Earthly Paradise.*

NETLEY ABBEY

How shall I describe Netley to you? I can only tell you that it is the spot in the world which I and Mr. Chute wish. The ruins are vast and retain fragments of beautiful fretted roofs, pendant in the air, with all variety of Gothic patterns of windows topped round and round with ivy. Many trees have sprouted up among the walls, and only want to be increased by cypresses. A hill rises above the Abbey, enriched with wood. The fort, in which we would build a tower for habitation, remains with two small platforms. This little castle is buried from the Abbey, in the very center of a wood, on a wood hill. On each side breaks in the view of Southampton Sea, deep, blue, glistening with silver and vessels. In short, they are not the ruins of Netley, but of Paradise. Oh, the purpled abbots! What a spot they had chosen to slumber in! The scene is so beautifully tranquil, yet so lively that they seem only to have retired into the world. — HORACE WALPOLE, *Letters.*

A HOT NIGHT

It was a pitchy-black night, as stifling as a June night can be, and the *loo*, the red-hot wind from the westward, was booming among the tinder-dry trees and pretending that the rain was on its heels.

Now and again a spot of almost boiling water would fall on the dust with the flop of a frog, but all our weary world knew that was only pretense. It was a shade cooler in the press room than the office, so I sat there, while the type ticked and clicked, and the night-jars hooted at the windows, and the all but naked compositors wiped the sweat from their foreheads, and called for water. The thing that was keeping us back, whatever it was, would not come off, though the *loo* drooped and the last type was set, and the whole round earth stood still in the choking heat, with its finger on its lip, to wait the event. I drowsed, and wondered whether the telegraph was a blessing, and whether this dying man, or struggling people, might be aware of the inconvenience the delay was causing. There was no special reason beyond the heat and worry to make tension, but, as the clock-hands crept up to three o'clock and the machines spun their fly-wheels two and three times to see that all was in order, before I said the word that would set them off, I could have shrieked aloud. — RUDYARD KIPLING, *The Man Who Would Be King.*

DESCRIPTION OF AN INTERIOR

The sun, meanwhile, if not already above the horizon, was ascending nearer and nearer to its verge. A few clouds, floating high upward, caught some of the earliest light, and threw down its golden gleam on the windows of all the houses in the street, not forgetting the House of the Seven Gables, which — many such sunrises as it had witnessed — looked cheerfully at the present one. The reflected radiance served to show, pretty distinctly, the aspect and arrangement of the room which Hepzibah entered, after descending the stairs. It was a low-studded room, with a beam across the ceiling, paneled with dark wood, and having a large chimney piece, set round with pictured tiles, but now closed by an iron fireboard, through which ran the funnel of a modern stove. There was a carpet on the floor, originally of rich texture, but so worn and faded, in these latter years, that its once brilliant figure had quite vanished into one indistinguishable hue. In the way of furniture, there were two tables: one, constructed with perplexing intricacy and exhibiting as many feet as a centipede; the other, most delicately wrought, with four long and slender legs, so apparently frail that it was almost incredible what a length of time the ancient tea-table had stood upon them. Half a dozen chairs stood about the room, straight and stiff, and so ingeniously contrived for the discomfort of the human person, that

they were irksome even to the sight, and conveyed the ugliest possible idea of the state of society to which they could have been adapted. One exception there was, however, in a very antique elbow chair, with a high back, carved elaborately in oak, and a roomy depth within its arms, that made up, by its spacious comprehensiveness, for the lack of any of those artistic curves which abound in a modern chair. — HAWTHORNE, *House of Seven Gables.*

DESCRIPTION OF PERSON FROM DIFFERENT POINTS OF VIEW

In front of them, over beyond the hedge, the dusty road stretched away across the plain; behind them the meadow lands and bright green fields of tender young corn lay broadly in the sun, and overhead spread the shade of the cool, rustling leaves of the beechen tree. Pleasantly to their nostrils came the tender fragrance of the purple violets and wild thyme that grew within the dewy moisture of the edge of the little fountain, and pleasantly came the soft gurgle of the water; all else was sunny silence, broken only now and then by the crow of a distant cock, borne up to them on the wings of the soft and gentle breeze, or the drowsy drone of the humblebee burrowing in the clover blossoms that grew in the sun, or the voice of the busy housewife in the nearest farmhouse. All was so pleasant and so full of the gentle joy of the bright Maytime, that for a long time neither of the three cared to speak, but each lay on his back, gazing up through the trembling leaves of the trees to the bright sky overhead. At last, Robin, whose thoughts were not quite so busy wool-gathering as those of the others, and who had been gazing around him now and then, broke the silence.

"Heyday!" quoth he, "yon is a gayly-feathered bird, I take my vow."

The others looked and saw a young man walking slowly down the highway. Gay was he, indeed, as Robin had said, and a fine figure he cut, for his doublet was of scarlet silk and his stockings also; a handsome sword hung by his side, the embossed leathern scabbard being picked out with fine threads of gold; his cap was of scarlet velvet, and a broad feather hung down behind and back of one ear. His hair was long and yellow and curled upon his shoulders, and in his hand he bore an early rose, which he smelt at daintily now and then.

"By my life!" quoth Robin Hood, laughing, "saw ye e'er such a pretty mincing fellow?"

"Truly, his clothes have overmuch prettiness for my taste," quoth Arthur a Bland; "but, ne'ertheless, his shoulders are broad and his loins are narrow; and seest thou, good master, how that his arms hang from his body? They dangle not down like spindles, but hang stiff, and bend at the elbow. I take my vow, there be no bread and milk limbs in those fine clothes, but stiff joints and tough thews."

"Methinks thou art right, friend Arthur," said Little John. "I do verily think that yon is no such rose-leaf and whipped-cream gallant as he would have one take him to be."

"Pah!" quoth Robin Hood, "the sight of such a fellow doth put a nasty taste into my mouth! Look how he doth hold that fair flower betwixt his thumb and finger, as he would say, 'Good rose, I like thee not so ill but I can bear thy odor for a little while.' I take it ye are both wrong, and verily believe that were a furious mouse to run across his path, he would cry 'La!' or 'Alack-a-day!' and fall straightway into a swoon. I wonder who he may be."

—HOWARD PYLE, *Robin Hood.*

SKETCHES OF CHARACTER AND PERSONALITY

The Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment — a lion's skin, with the claws upon his shoulder — falls halfway down his back, leaving the limbs and the entire front of the figure nude. The form, thus displayed, is marvelously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure; it is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin; the nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright, that it calls forth a responsive smile. The whole statue — unlike anything else that ever was wrought in that severe material of marble — conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly

sentiment towards it, as if its substance were warm to the touch, and imbued with actual life. It comes very close to some of our pleasantest sympathies. — HAWTHORNE, *The Marble Faun.*

Short descriptive passages from Sir Walter Scott's *Guy Mannering:* —

On one of these occasions he (Dominie Abel Sampson) presented for the first time to Mannering his tall, gaunt, awkward, bony figure, attired in a threadbare suit of black, with a colored handkerchief, not over-clean, about his sinewy, scraggy neck, and his nether person arrayed in gray breeches, dark blue stockings, clouted shoes, and small copper buckles.

Her (Meg Merrilies') appearance made Mannering start. She was full six feet high, wore a man's greatcoat over the rest of her dress, had in her hand a goodly sloethorn cudgel, and in all points of equipment, except her petticoats, seemed rather masculine than feminine. Her dark elf-locks shot out like the snakes of the Gorgon between an old-fashioned bonnet called a bongrace, heightening the singular effect of her strong and weather-beaten features, which they partly shadowed, while her eye had a wild roll that indicated something like real or affected insanity.

The first object which caught his eye in the kitchen was a tall, stout, country-looking man, in a large jockey greatcoat, the owner of the horse which stood in the shed, who was busy discussing huge slices of cold boiled beef, and casting from time to time an eye through the window, to see how his steed sped with his provender. A large tankard of ale flanked his plate of victuals, to which he applied himself by intervals.

Mr. Pleydell was a lively, sharp-looking gentleman, with a professional shrewdness in his eye, and, generally speaking, a professional formality in his manners. But this, like his three-tailed wig and black coat, he could slip off on a Saturday evening, when surrounded by a party of jolly companions, and disposed for what he called his altitudes. . . . On the present occasion, the revel had lasted since four o'clock, and at length, under the direction of a venerable compotator, who had shared the sports and festivities of three generations, the frolicsome company had begun to practice the ancient and now forgotten pastime of *High Jinks.* . . . At this sport the

jovial company were closely engaged, when Mannering entered the room.

Mr. Counsellor Pleydell, such as we have described him, was enthroned, as a monarch, in an elbow chair, placed on the dining table, his scratch wig on one side, his head crowned with a bottle-slider, his eye leering with an expression betwixt fun and the effects of wine, while his court around him resounded with such crambo scraps of verse as these: —

> " Where is Gerunto now, and what's become of him?
> Gerunto's drowned because he could not swim," etc.

She was the tallest woman I ever saw, and her hair was as black as midnight, unless where it was gray, and she had a scar abune the brow, that ye might hae laid the lith of your finger in.

It was late in the afternoon, and the light was waning. There was a difference in the look of the tree shadows out in the yard. Somewhere in the distance cows were lowing and a little bell was tinkling; now and then a farm wagon tilted by, and the dust flew; some blue-shirted laborers with shovels over their shoulders plodded past; little swarms of flies were dancing up and down before the people's faces in the soft air. There seemed to be a gentle stir arising over everything for the mere sake of subsidence — a very premonition of rest and hush and night.

This soft diurnal commotion was over Louisa Ellis also. She had been peacefully sewing at her sitting-room window all the afternoon. Now she quilted her needle carefully into her work, which she folded precisely, and laid in a basket with her thimble and thread and scissors. Louisa Ellis could not remember that ever in her life she had mislaid one of these little feminine appurtenances, which had become, from long use and constant association, a very part of her personality.

Louisa tied a green apron around her waist, and got out a flat straw hat with a green ribbon. Then she went into the garden with a little blue crockery bowl, to pick some currants for her tea. After the currants were picked she sat on the back doorstep and stemmed them, collecting the stems carefully in her apron, and afterwards throwing them into the hencoop. She looked sharply at the grass beside the step to see if any had fallen there.

Louisa was slow and still in her movements; it took her a long

time to prepare her tea; but when ready, it was set forth with as much grace as if she had been a veritable guest to her own self. The little square table stood exactly in the center of the kitchen, and was covered with a starched linen cloth whose border pattern of flowers glistened. Louisa had a damask napkin on her tea tray, where were arranged a cut-glass tumbler full of teaspoons, a silver cream pitcher, a china sugar bowl, and one pink china cup and saucer. Louisa used china every day — something which none of her neighbors did. They whispered about it among themselves. Their daily tables were laid with common crockery, their sets of best china stayed in the parlor closet, and Louisa Ellis was no richer nor better bred than they. Still she would use the china. She had for her supper a glass dish full of sugared currants, a plate of little cakes, and one of light white biscuits. Also a leaf or two of lettuce, which she cut up daintily. Louisa was very fond of lettuce, which she raised to perfection in her little garden. She ate quite heartily, though in a delicate, pecking way; it seemed almost surprising that any considerable bulk of the food should vanish.

— MRS. WILKINS-FREEMAN, *A New England Nun.*

This is the history of Silas Marner until the fifteenth year after he came to Raveloe. The livelong day he sat in his loom, his ear filled with its monotony, his eyes bent close down on the slow growth of sameness in the brownish web, his muscles moving with such even repetition that their pause seemed almost as much a constraint as the holding of his breath. But at night came his revelry: at night he closed his shutters, and made fast his doors, and drew forth his gold. Long ago the heap of coins had become too large for the iron pot to hold them, and he had made for them two thick leather bags, which wasted no room in their resting place, but lent themselves flexibly to every corner. How the guineas shone as they came pouring out of the dark leather mouths! The silver bore no large proportion in amount to the gold, because the long pieces of linen which formed his chief work were always partly paid for in gold, and out of the silver he supplied his own bodily wants, choosing always the shillings and sixpences to spend in this way. He loved the guineas best, but he would not change the silver — the crowns and half-crowns that were his own earnings, begotten by his labor; he loved them all. He spread them out in heaps and bathed his hands in them; then he counted them and set them up in regular piles, and felt their rounded outline between his thumb and fingers, and thought fondly of the guineas that were only half-earned by the

work of his loom, as if they had been unborn children — thought of the guineas that were coming slowly through the coming years, through all his life, which spread far away before him, the end quite hidden by countless days of weaving. No wonder his thoughts were still with his loom and his money when he made his journeys through the fields and the lanes to fetch and carry home his work, so that his steps never wandered to the hedge-banks and the lane-side in search of the once familiar herbs: these too belonged to the past, from which his life had shrunk away, like a rivulet that has sunk far down from the grassy fringe of its old breadth into a little shivering thread, that cuts a groove for itself in the barren sand.

— GEORGE ELIOT, *Silas Marner.*

Arthur's, as you know, was a loving nature. Deeds of kindness were as easy to him as a bad habit: they were the common issue of his weaknesses and good qualities, of his egoism and his sympathy. He didn't like to witness pain, and he liked to have grateful eyes beaming on him as the giver of pleasure. When he was a lad of seven, he one day kicked down an old gardener's pitcher of broth, from no motive but a kicking impulse, not reflecting that it was the old man's dinner; but on learning that sad fact, he took his favorite pencil case and a silver-hafted knife out of his pocket and offered them as compensation. He had been the same Arthur ever since, trying to make all offenses forgotten in benefits. If there were any bitterness in his nature, it could only show itself against the man who refused to be conciliated by him.

— GEORGE ELIOT, *Adam Bede.*

Hetty in her red cloak and warm bonnet, with her basket in her hand, is turning towards a gate by the side of the Treddleston road, but not that she may have a more lingering enjoyment of the sunshine, and think with hope of the long unfolding year. She hardly knows that the sun is shining, and for weeks, now, when she has hoped at all, it has been for something at which she herself trembles and shudders. She only wants to be out of the highroad, that she may walk slowly, and not care how her face looks, as she dwells on wretched thoughts; and through this gate she can get into a field path behind the wide thick hedgerows. Her great dark eyes wander blankly over the fields like the eyes of one who is desolate, homeless, unloved, not the promised bride of a brave, tender man. But there are no tears in them: her tears were all wept away in the weary

night, before she went to sleep. At the next stile the pathway branches off: there are two roads before her — one along by the hedgerow, which will by-and-by lead her into the road again; the other across the fields, which will take her much farther out of the way into the Scantlands, low shrouded pastures where she will see nobody. She chooses this, and begins to walk a little faster, as if she had suddenly thought of an object towards which it was worth while to hasten. Soon she is in the Scantlands, where the grassy land slopes gradually downwards, and she leaves the level ground to follow the slope. Farther on there is a clump of trees on the low ground, and she is making her way towards it. No, it is not a clump of trees, but a dark shrouded pool, so full with the wintry rains that the under boughs of the elder bushes lie low beneath the water. She sits down on the grassy bank, against the stooping stem of the great oak that hangs over the dark pool. She has thought of this pool often in the nights of the month that has just gone by, and now at last she is come to see it. She clasps her hands round her knees and leans forward, and looks earnestly at it, as if trying to guess what sort of bed it would make for her young round limbs.

No, she has not courage to jump into that cold watery bed, and if she had, they might find her — they might find out why she had drowned herself. There is but one thing left to her: she must go away, go where they can't find her.

— GEORGE ELIOT, *Adam Bede.*

It was perhaps not very unreasonable to suspect from what had already passed, that Mr. Swiveller was not quite recovered from the effects of the powerful sunlight to which he had made allusion; but if no such suspicion had been awakened by his speech, his wiry hair, dull eyes, and sallow face, would still have been strong witnesses against him. His attire was not, as he had himself hinted, remarkable for the nicest arrangement, but was in a state of disorder which strongly induced the idea that he had gone to bed in it. It consisted of a brown body-coat with a great many brass buttons up the front and only one behind, a bright check neckerchief, a plaid waistcoat, soiled white trousers, and a very limp hat, worn with the wrong side foremost, to hide a hole in the brim. The breast of his coat was ornamented with an outside pocket from which there peeped forth the cleanest end of a very large and very ill-favored handkerchief; his dirty wristbands were pulled down as far as possible and ostentatiously folded back over his cuffs; he displayed no gloves, and carried a yellow cane having at the top a bone hand with the semblance

of a ring on its little finger and a black ball in its grasp. With all these personal advantages (to which may be added a strong savor of tobacco smoke, and a prevailing greasiness of appearance) Mr. Swiveller leant back in his chair with his eyes fixed on the ceiling, and occasionally pitching his voice to the needful key, obliged the company with a few bars of an intensely dismal air, and then, in the middle of a note, relapsed into his former silence.

— DICKENS, *Old Curiosity Shop.*

MICROPHILOTIMOS (THE MAN OF PETTY AMBITION)

Petty ambition would seem to be a mean craving for distinction. The man of petty ambition is one who, when asked to dinner, will be anxious to be placed next to the host at table. He will take his son away to Delphi to have his hair cut. He will be careful, too, that his attendant shall be an Æthiopian: and, when he pays a mina, he will cause the slave to pay the sum in new coin. Also he will have his hair cut very frequently, and will keep his teeth white; he will change his clothes, too, while still good; and will anoint himself with unguent. In the market-place he will frequent the bankers' tables; in the gymnasia he will haunt those places where the young men take exercise; in the theatre, when there is a representation, he will sit near the Generals. For himself he will buy nothing, but will make purchases on commission for foreign friends — pickled olives to go to Byzantium, Laconian hounds for Cyzicus, Hymettian honey for Rhodes; and will talk thereof to people at Athens. Also he is very much the person to keep a monkey; to get a satyr ape, Sicilian doves, deerhorn dice, Thurian vases of the approved rotundity, walking-sticks with the true Laconian curve, and a curtain with Persians embroidered upon it. He will have a little court provided with an arena for wrestling and a ball-alley, and will go about lending it to philosophers, sophists, drill-sergeants, musicians, for their displays; at which he himself will appear upon the scene rather late, in order that the spectators may say one to another, "This is the owner of the palæstra." When he has sacrificed an ox, he will nail up the skin of the forehead, wreathed with large garlands, opposite the entrance, in order that those who come in may see that he has sacrificed an ox. When he has been taking part in a procession of the knights, he will give the rest of his accoutrements to his slave to carry home; but, after putting on his cloak, will walk about the market-place in his spurs. He is apt, also, to buy a little ladder for his domestic jackdaw, and to make a little brass shield, wherewith the jackdaw shall hop upon

the ladder. Or if his little Melitean dog has died, he will put up a little memorial slab, with the inscription, A SCION OF MELITA. If he has dedicated a brass ring in the temple of Asclepius, he will wear it to a wire with daily burnishings and oilings. It is just like him, too, to obtain from the presidents of the Senate by private arrangement the privilege of reporting the sacrifice to the people; when, having provided himself with a smart white cloak and put on a wreath, he will come forward and say: "Athenians! we, the presidents of the Senate, have been sacrificing to the Mother of the Gods meetly and auspiciously; receive ye her good gifts!" Having made this announcement, he will go home to his wife and declare that he is supremely fortunate.

— THEOPHRASTUS, *Characters.*
(Sir Richard Jebb's translation.)

PASSAGES FOR TRANSLATION[1]

Je m'assis sur le tronc d'une colonne, et là, le coude appuyé sur le genou, la tête soutenue sur la main, tantôt portant mes regards sur le désert, tantôt les fixant sur les ruines, je m'abandonnai à une rêverie profonde.

'Ici,' me dis-je, 'ici fleurit une ville opulente, ici fut le siège d'un empire puissant. Oui, ces lieux maintenant si déserts, jadis une multitude vivante animait leur enceinte; une foule active circulait dans ces routes aujourd'hui solitaires. En ces murs où règne un morne silence, retentissaient sans cesse le bruit des arts et les cris d'allégresse et de fête; ces marbres amoncelés formaient des palais réguliers; ces colonnes abattues ornaient la majesté des temples; ces galeries écroulées dessinaient les places publiques. Là, pour les devoirs respectables de son culte, pour les soins touchants de sa subsistance, affluait un peuple nombreux. Là, une industrie créatrice des jouissances appelait les richesses de tous les climats, et l'on voyait s'échanger la pourpre de Tyr pour le fil précieux de la Sérique; les tissus moelleux de Cachemire pour les tapis bastueux de la Lydie; l'ambre de la Baltique pour les perles et les parfums arabes; l'or d'Ophir pour l'étain de Thulé. Et, maintenant, voilà ce qui subsiste de cette ville puissante, un lugubre squelette! Voilà ce

[1] The following extracts in French and German are included for the valuable practice a student may get from attempting a careful translation of them.

qui reste d'une vaste domination, un souvenir obscur et vain! Au concours bruyant qui se pressait sous ces portiques, a succédé une solitude de mort. Le silence des tombeaux s'est substitué au murmure des places publiques. L'opulence d'une cité de commerce s'est changé en une pauverté hideuse. Les palais des rois sont devenus le repaire des faures; les troupeaux parquent au seuil des temples, et les reptiles immondes habitent les sanctuaires des dieux. Ah! comment s'est éclipsée tant de gloire? Comment se sont anéantis tant de travaux? Ainsi donc périssent les ouvrages des hommes! Ainsi s'évanouissent les empires et les nations.' — VERNEY, *Les Ruines.*

Les ormes du Mail revêtaient à peine leurs membres sombres d'une verdure fine comme une poussière et pâle. Mais sur le penchant du coteau, couronné de vieux murs, les arbres fleuris des vergers offraient leur tête ronde et blanche ou leur rose quenouille au jour clair et palpitant, qui riait entre deux bourrasques. Et la rivière au loin, riche des pluies printanières, coulait, blanche et nue, frôlant de ses hanches pleines les lignes des grêles peupliers qui bordaient son lit, voluptueuse, invincible, féconde, éternelle, vraie déesse, comme au temps où les bateliers de la Gaule romaine lui offraient des pièces de cuivre et dressaient en son honneur, devant le temple de Vénus et d'Auguste, une stèle votive où l'on voyait, rudement sculptée, une barque avec ses avirons. Partout dans la vallée bien ouverte, la jeunesse timide charmante de l'année frissonnait sur la terre antique. Et M. Bergeret cheminant seul, d'un pas inégal et lent, sous les ormes du Mail. Il allait, l'âme vague, diverse, éparse, vieille comme la terre, jeune comme les fleurs des pommiers, vide de pensée et pleine d'images confuses, désolée et désirante, douce, innocente, lascive, triste, traînant sa fatigue, et poursuivant des Illusions et des Espérances dont il ignorait son nom, la forme, le visage.

— A. FRANCE, *Le Mannequin d'Osier.*

Bientot la veuve se montre, attifée de son bonnet de tulle sous lequel pend un tour de faux cheveux mal mis; elle marche en trainassant ses pantoufles grimacées. Sa face vieillotte, grassouillette, du milieu de laquelle sort un nez à bec de perroquet; ses petites mains potelées, sa personne dodue comme un rat d'église, son corsage trop plein et qui flotte, sont en harmonie avec cette salle où suinte le malheur, où s'est blottie la speculation, et dont madame Vauquer respire l'air chaudement fétide sans en être écœurée. Sa figure fraiche comme une première gelée d'automne, ses yeux rides dont l'expression passe

du sourire prescrit aux danseuses a l'amer renfrognement de l'escompteur, enfin toute sa personne explique la pension, comme la pension implique sa personne. Le bagne ne va pas sans l'argousin, vous n'imagineriez pas l'un sans l'autre. L'embonpoint blafard de cette femme est le produit de cette vie, comme le typhus est la consequence des exhalaisons d'un hôpital. Son jupon de lain tricotée, qui dépasse sa première jupe faite avec une vieille robe, et dont la ouate s'échappe par les fentes de l'étoffe lézardée, resume le salon, le salle à manger, le jardinet, annonce la cuisine et fait pressentir les pensionnaires. Quand elle est là, le .spectacle est complet. Agée d'environ cinquante ans, madame Vauquer ressemble a toutes les femmes *qui ont eu des malheurs*. Elle a l'œuil vitreux, l'air innocent d'une entremetteuse qui va se gendarmer pour se faire payer plus cher, mais d'ailleurs prête à tout pour adoucir son sort, à livrer Georges ou Pichegru, si Georges ou Pichegru étaient encore à livrer. Néanmoins, elle est bonne femme au fond, disent les pensionnaires, qui la croient sans fortune en l'entendant geindre et tousser comme eux. . . .

— H. DE BALZAC, *Le Père Goriot.*

Die Erleibnisse dieser Tage wirkten jahrelang auf ihn. Sie wirkten auf ihn, wie ein bitterkalter Winter mit wundervollen Sternernächten auf den jungen Baum. Vom Frost bis ins Mark getroffen, zieht er sein Leben in sich hinein und führt es still zwischen Wachen und Schlafen weiter, zwischen hellen Ängsten und süssen Träumen. Allmählich, wie die Sonne ihm lange schmeichelt, stundenlang ihre weiche Wange an seine Rinde legt, taut er auf und wird fröhlich. So verschloss der Junge das Schöne und das Traurige, das er in jener Morgenfrühe am Heesewald erlebt hatte. Er schloss Augen und Mund, um inwendig ungestört zu sein. Er wurde ein stiller, wortkarger Mensch. Einige Narrer sagten, er wäre dumm. Wer ihm aber in diesen Jahren begegnete und ein kluger und feiner Mensch war, und hat nur einzigen Blick in diese scheuen, tiefliegenden, bitterernsten Augen gethan, der hat wie in eine alte Bauernkirche hineingesehen, in Dämmer und Dunkel, goldene Sonnenstrahlen schräg durch hohe Fenster; und ganz hinten hat er auf dem goldglänzenden Altar hohe, stille Lichter brennen sehen. — G. FRENSSEN, *Jörn Uhl.*

Die Nacht brach herein. Es war eine wundervolle, ruhige Nacht. Es rieselte noch ein wenig in den Bäumen, als wenn ein Kind abends im Bett leise weint, weil es verlassen ist und sich fürchtet. Es blitzte ein wenig am Horizont, als wenn eine Mutter mit einem Licht in die Kammer kommt, zu sehen, ob die Kinder schon schlafen. Es wehte

ein wenig, als wenn eine Mutter leise ein Wiegenlied summt. Dazu schien der Mond fast voll, nur noch ein wenig schmal im Gesicht, und Sterne am ganzen Himmel warfen tausend goldene Lanzen auf die Erde, dass alles auf ihr sich duckte und still war. Selbst die Menschen, die unterwegs waren, redeten leise miteinander.

— G. FRENSSEN, *Jörn Uhl.*

PART IV

NARRATIVE

CHAPTER XII

SIMPLE NARRATIVE

LIFE, from one point of view, is a series of events. In order to explain the nature or the cause of these events, or to account for circumstances which arise from them, *exposition* is necessary. But to *tell* them requires *narrative*. Exposition explains; Narrative tells what happens.

Pizarro, balked in his attempt to discover a rich kingdom in the South, gained the support which hitherto he had lacked, by one bold and desperate act, an act which convinced the doubters of his courage and determination. Drawing his sword, he traced a line with it on the sand from east to west. Then turning towards the south, "Friends and comrades!" he said, "on that side are toil, hunger, nakedness, the drenching storm, desertion, and death; on this side, ease and pleasure. There lies Peru with its riches; here, Panama and its poverty. Choose, each man, what best becomes a brave Castilian. For my part, I go to the south." So saying, he stepped across the line.

The sentence beginning with the word "Pizarro" is exposition, for it explains. The next six sentences are narrative, for they tell in sequence the actual events. If the difference between the two modes is not made clear by this instance, compare the editorial page of a morning paper with the news column of the day after a game, a strike, or an election. Upon the former one finds comment which deals with the how, the why, the wherefore, and all else which should or can be explained. In the latter is the narrative of what happened.

Narrative is an account of events; and good narrative is, first of all, an account made up of the right events. Life is a driving whirl of happenings, — important, unimportant; significant, trivial. To tell about *all* of the happenings of a day or an hour is virtually impossible. Which are to be chosen, which discarded, in making narrative? The problem troubled us as children when we rambled helplessly in our attempt to tell what happened in our first day at school. We have overcome such elementary difficulties and now tell a plain tale with some clearness because we instinctively omit those events which do not bear upon the action which we would recount. Yet, even in maturity, some unfortunate individuals cannot narrate. Juliet's nurse could not get her story straight because she would include the bump on Juliet's forehead. Dogberry could not tell the tale of Don John's intrigue because of his inability to pick out the significant in what he saw. Read Act V, scene 1, of *Much Ado about Nothing* and see how Borachio, by proper inclusions and exclusions, makes his narrative of the same intrigue both clear and brief. Dogberry and the Nurse are exceptional, naturally; yet the man who in journalism, on the witness stand, or in a theme, tries to reproduce, in words and under pressure, a reasonably complicated action may learn to sympathize with their difficulties. His lifelong practice in everyday narration will save him, perhaps, from absurdity, yet, consciously or unconsciously, he must choose the right items of incident for inclusion in his narrative or he will never be able to give a thoroughly satisfactory account.

Suppose this hypothetical person to be a "cub reporter" trying to "write up" a brief account of a street fight. He saw it all. How much and what shall he put in? Here are his first two attempts: —

There was a fight upon Main Street at twelve o'clock to-day which promised, for a while, to be serious. A brick thrown in the scuffle went through the window of the new grocery store and broke a dozen bottles of olives. Some broken glass fell outward upon the pavement. The offenders were not caught. They are said to have been strangers.

A party of strangers whose names could not be learned commenced to fight among themselves on Main Street at about twelve o'clock

this morning. Fists were used freely, and bricks, one of which broke a window in the new grocery. It is said that one man was so seriously injured as to be able to walk only with the assistance of a friend. A crowd was attracted by the sound of cursing and blows, but the offenders patched up their differences, and escaped towards the station before they could be arrested.

The first of these is rather bad, the second rather good. What makes the difference? Merely this: that in the second version the reporter chose more skilfully among the many things which he witnessed, and the many more that were recounted by other bystanders. He left out the glass upon the pavement as unessential, and added the injury, the reconciliation, and the direction of flight as more relevant. The first rule for the narrator is (*A*) *Select the incidents which advance and make clear the action.*

Observance of this rule will result in a prime virtue of good narrative, steady movement. A narrative must always move; good narrative nearly always moves rapidly. The selection of the incident which really advances the action is like putting your muscle into that part of the stroke where the oar takes hold of the water most effectively. The latter sends the boat ahead, the former the narrative. The selection which follows is a striking example of celerity gained by a scrupulous exclusion of all but the indispensable moments of the episode. It is from Fénelon, and recounts the death of Baccharis, king of Egypt: —

"Je le vis périr; le dard d'un Phénicien perça sa poitrine; les rênes lui échappèrent des mains; il tomba de son char sous les pieds des chevaux. Un soldat lui coupa la tête, et, la prenant par les cheveux, il la montra comme en triomphe à toute l'armée."

No digressions, not too many episodes, no tedious passages, but vigor, restraint, rapidity, — these are the qualities of good narrative. This is the advice which Albalat, the French rhetorician, gives to the French writer, and it is equally valuable for the writer in English.

But the narrator must usually do more than tell clearly and truthfully what happened. His purpose is broader. He desires to be not only accurate but convincing. If he is a journalist, he must make his report read true; if he is a novelist, he must

make his story read as if it had really happened. If he is only a letter writer engaged in ordinary correspondence, he will wish to give an air of reality to the experiences which he recounts. Journalists and writers of fiction in particular, but also every one with something to tell, must therefore do more than decide what incidents most advance and make clear the narrative. They must also decide what selection of incidents will *make it most real* to the reader for whom it is written. Now these two requirements go hand in hand. The morning paper's account of the drop-kick which won the game does no more to advance the action of the narrative in which it is included than it serves to make the narrative real to the reader. But there were other incidents at that football game which were not part of the main action, which did not bear upon the game, which were by no means significant for the final result. And yet they were so inseparably connected with the chief happenings of the day, they found a place in so many memories, that not to tell of them would be to strike out some of the most familiar features of the moving picture you are constructing for your readers. There was the dog who wandered upon the field and was distracted by ten thousand whistles; there was the aeroplane that whirred over the grand stands; there were the innumerable yellow flames of matches against the dark background of the crowds in the growing dusk. You must get all these in if you wish to make your story read as if it were true. Such accidental circumstances always accompany the main action in life, and some of them must always accompany it in narrative, which is a representation of life. If our hypothetical "cub reporter" of the previous paragraph had written a third version of his report of the street fight, he might have reinstated the destruction of the olive bottles, and even the glass upon the pavement, not because these details were important in themselves, but because they gave a little homely realism to his story.

Here, for example, is a skeleton outline of *The Morning Bugle's* account of a fire: —

1. The Smith block burned.
2. First discovery of fire.

3. Arrival of engines.
4. Fire spreads to third floor.
5. Bursting of show windows by heat.*
6. Attempt by the fire companies to save the rest of the block.
7. Crowd assembles.*
8. Pickpocket at work in the crowd.*
9. The bursting of a hose.*
10. Firemen have conflict with students.*
11. Roof falls in.
12. Walls sway.
13. Crowd pushed back.*
14. Fire under control.

Of these, the items followed by an asterisk are not part of the main action of the fire, but they would play a very important part in making the narrative realistic and vivid. Indeed, at a very large fire an important newspaper would assign two reporters to the task of "writing up" the catastrophe, one to tell an unvarnished tale recounting the facts of the case in the simplest and most literal manner, the other to provide a narrative for those who were more interested in the exciting picture which the news column presented to their imaginations than in the precise amount of the damages, or the number of minutes required to check the fire.[1]

And so in all forms of narrative which are intended to convey an impression of truthfulness a second law must be added to the first, (*B*) *The circumstances accompanying actual life must be included.* In certain kinds of journalism, indeed, these circumstances become more important than the action which they accompany. Such journalism is exaggerated, of course, yet by this very exaggeration it illustrates admirably the various devices which can accomplish the writer's purpose. You will be able to choose your own example upon the day following any event suffi-

[1] Journalistic narrative has a technique of its own which is based upon the requirements of newspaper publication. It must be so written that the article can be cut down with little loss of important information; hence the so-called "lead" which sums up the whole story in the opening paragraph. Its demands are different from those of literary narrative.

ciently important to be fully reported in the metropolitan newspapers. A characteristic example follows this section. Two others, more restrained and therefore more excellent, are also included. In all of these the observing student will discover how far the art of the writer has been directed upon the *choice* of his incident.

Finally, the writer should remember that his narrative, since it deals with happenings, will proceed by events, rather than by a logical succession of explanatory topics and subtopics as in exposition. But if he examines closely any narratives of reasonable length, such as those which follow this chapter, he will discover a grouping of events comparable to the grouping of subtopics which he has already learned in exposition. Narrative, in fact, is nearly always developed by stages, each stage consisting of a succession of events which carry forward and complete one movement of the narrative. The outline on p. 302 of the burning of the Smith block is clearly to be divided into the following stages: I. The place and extent of the fire (introductory, and not part of the narrative); II. The beginning of the fire; III. The spread of the fire; IV. Incidents accompanying the progress of the fire; V. Further progress of the fire; VI. End of the fire. Thus the structure of this hypothetical narrative may be represented by placing the incidents as numbered in the first outline under the stages which they serve to develop. A complete outline would therefore read as follows: —

I. (Introductory) The Smith block burned.
II. The beginning of the fire.
    1. First discovery of the fire.
    2. Arrival of the engines.
III. The spread of the fire.
    1. Fire spreads to third floor.
    2. Bursting of show windows by heat.
    3. Attempt by the fire companies to save the rest of the block.
IV. Incidents accompanying the progress of the fire.
    1. Crowd assembles.

2. Pickpocket at work in the crowd.
3. The bursting of a hose.
4. Firemen have conflict with students.

V. Further progress of the fire.
1. Roof falls in.
2. Walls sway.
3. Crowd pushed back.

VI. End of the fire.
1. Fire under control.

This outline represents the typical structure of narrative. You will find it instructive to analyze the selections which follow for their stages, and for the incidents which develop these stages. And you will discover in practice that to think out the narrative you are about to write in stages and incidents will wonderfully assist the development of a clear, effective, and comprehensive piece of work. Hence Rule *C*: *Plan your narrative in a series of stages. Select and order your incidents so as to develop and complete each stage by means of the incidents which belong to it.*

So far the writing of narrative has been discussed only in relation to certain special problems which arise when events are to be told of, not explained. But it is not to be forgotten that the laws which govern good expression — the laws of Unity, Coherence, and Emphasis — apply here as in exposition. The narrator must keep in view the aim of his narrative, otherwise he will not select the proper events; and to keep this aim in view is to strive for unity. Thus Rule *A* is a special application of unity. He must arrange and proportion his account so that what is most important shall be given the space and the emphatic position which is its due. Rule *B* is just a further means of securing emphasis in narrative. Lastly, he must make his development strictly chronological, or, if he departs from the chronological, he must make the relation between his events thoroughly comprehensible, and so assure coherence. In any case he must arrange his narrative by stages, and develop each stage by the events which belong to it. Rule *C* is a rule for coherence. But the necessity for good Unity, Coherence, and Emphasis, will

appear even more clearly in the next section, which will treat of the specialized variety of narrative called "the story."

AND THE CROWD CHEERED

HEARTILY FOR NEW YORK; IRONICALLY FOR CHICAGO

A Rip-snorting Tearing Time, Breaking Fences and Frantically Trying to Get Places Where They Had No Right to Be — About Some Who Were There.

The biggest day that baseball ever saw, even if the Giants did lose the game and the pennant — that's the fact about what happened yesterday afternoon at the Polo Grounds. Everybody asks everybody else as everybody files out at the big gates after it was all over if anybody ever knew the like before — two teams tied for the pennant at the end of a 154 game series. And everybody promptly answers that he'll be darned if he ever did and he'll be darned again if ever anybody else did. Nobody else ever did, either, so nobody need be darned.

It's half past two o'clock and less than 30,000 wildly excited human beings inside are waiting for the game to begin. There would be twice that number, if the Polo Grounds were twice as large. There would be even 40,000 people inside the grounds as it is, if the management hadn't shut the gates, in accordance with the rules, against the throng at half past one — a full hour and a half before the game begins. But all the folks that see the game aren't inside the gates. By no means. Take a look around and see where they are climbing, perching, scrambling, balancing, hanging on with their toes and their eyelids.

OH, SEE THE PEOPLE

There are thousands of them on Coogan's Bluff. The viaduct is black with them. They are roosting on the grand stand roof. The third rail cannot keep them off the elevated railroad structure. One man has climbed to the top of a huge derrick that overlooks the left field fence. They swarm around the edges of the field anywhere from three to ten deep. There are 10,000 present three hours before the time set for the game, and for at

least an hour and a half fully 30,000 sit in their seats waiting with what patience they can summon.

Outside the gates things are in a mess. There's a mob of somewhere near 15,000 persons hammering at the gates, and they won't be let in. They know that, too, but that doesn't stop them from hammering. A good many of them have tickets, but that makes no difference. Nice time to show up — half past two o'clock on such a day, when the game begins at three. Ought to have come at noon like the rest of us! So the mob that is shut out filters gradually around the inclosure until the Polo Grounds are ringed about with the disappointed. Somebody finds a loose board on the fence that divides the Polo Grounds from Manhattan Field. In an instant fifty hands are tearing at it. In another moment six boards are wrenched off. The rush that follows is almost a stampede. Squads of cops rush up, but before they can stop the breach several hundred have scampered through it and are in the promised land, leaping through the barbed wire with a sublime disregard for the consequences to their clothes. Lots of folks have friends on the outside trying to get in, but you can't go out to help them. If you do, you know you can't get back.

A fat man comes into the right field bleachers carrying a baby who may yet grow up to be a great pitcher like Matty. He is cheered frantically and he grabs the kid with one hand and waves at the crowd with the other. Pretty girls are cheered, homely girls are cheered, fat men, thin men, tall men, short men, the girl with a hat as big as three of Fred Tenney's mitts — anything and everything for a cheer.

Up on the elevated tracks a hundred or so men have scrambled to the roof of an empty train. They're splendid seats from which to view the game, and their possessors are widely envied. Suddenly the train begins to move; it moves more and more rapidly, and amid a vast roar of laughter the folks on the car roofs are borne away and out of sight.

TAKING OFF THE SHEETS

Now a couple of the players reserved from the minor leagues appear from the clubhouse and begin to throw the ball around the

diamond that has only recently been uncovered. Uncovered from what? Why, from the huge canvas sheets that have been spread on it all night. They put the diamond to bed early the night before so that it would get a good night's rest for the game of all games.

Smiling Larry Doyle, who was the Giants' regular second baseman until he hurt his leg a month ago, is the first of the regulars to show up. He gets many cheers. Nobody thinks it necessary to explain that Larry's only chance to get into the game is as a hitter in a tight pinch. Everybody knows it. It's elementary information.

And then out from the clubhouse emerges a melancholy figure. Shall we say that it is the figure of the man who lost the pennant? Well, anyhow, it's the figure of Fred Merkle, and everybody knows that if he'd run to second when Bridwell made that safe hit at the end of the now famous disputed game with the Cubs a couple of weeks ago the pennant would now be waving from the flagstaff out there in center field. Instead of which here we are about to fight as best we may for that same game again. Amid a silence that cuts Merkle crosses the field and begins to toss a ball about. It's clear that he feels worse than anybody else about it. Nobody has the heart to jeer him. But all the same —

NO CHEERS FOR MERKLE

Wiltse, the southpaw, the port wheeler (this means that he pitches with his left arm) is the next to appear, along with Ames, his fellow twirler. They got cheered too. Cheers for everybody and everything save the melancholy Merkle — up to date, that is; but it's different a moment later when Artie Hofman, the Cubs' center fielder, appears. He comes from Chicago. Therefore his name is anathema, mud, Dennis. Consequently jeers, boos, and hisses for Mr. Hofman. Also cries of "Oh, you robber!"

Pleasant greetings to Mr. Hofman are interrupted by a new diversion. Several thousand persons are suddenly released from durance and allowed to scamper to standing room behind the ropes all about the field. It looks like the serpentine dance after

a victory for the Blue on Yale Field. A moment ago the field was green; now it's black.

There aren't enough real cops to boss a real lively Sunday school class, and how the deuce things are ever going to be straightened doesn't appear, unless you've been there before and know that when the umpire is ready for play, the field will clear itself like magic. Everybody begins to get happily restless, and one fan says to another, "Boy, you'll be able to tell your grandchildren about this day when the Cubs — or ——" Fearful of the outcome, he rubs his chin doubtfully and doesn't finish his observation.

Reports come in that the mob outside is storming the gates with intent to break them down. Muffled thumps are heard on the back of the grand stand, and it wouldn't surprise anybody if the place were carried by assault. But the mounted cops in the street hold the mob in check and nothing serious happens. Nothing serious, is it? Why, aren't there 15,000 human beings right out there unable to see the game, and you say "nothing serious"? How'd you like to be out there yourself?

GREETINGS TO CHANCE

"Robber!" "Bandit!" "Quitter!" howls the crowd all at once. The row begins out in the right field bleachers and runs all over the field as Frank Chance appears from the clubhouse, loafing carelessly along on his bowed legs and looking as if he hadn't a care in the world. Roars, hoots, hisses, jeers are showered upon him as he advances, but he smiles pleasantly as if the freedom of the city had been conferred upon him. Just behind him comes three-fingered Brown, the star pitcher who is going to play hob with us before the day is over. He is also called a number of things which he isn't. He doesn't seem to mind either.

ATTENTIONS TO THE VISITORS

The New Yorks take their batting practice methodically, one hit to each man. Then the Cubs go in for theirs. More roars, more hisses, more catcalls, howls of contempt, shrieks of "Oh,

you robbers! You brigands!" And you think if you were a Cub, you'd hunt the nearest cyclone cellar. But the Cubs wallop the horsehide as cheerfully as if the stands were empty. Meanwhile the jeers keep on. Somebody in the stand catches a foul tip from a Cub's bat. A hundred voices shout: "Keep it! Keep it! Don't give it back! Murphy (that's the Chicago baseball magnate) will cry his eyes out if you keep it."

The Cubs retire and the Giants begin to practice. They are lightning fast. The infielders don't throw the ball. They just seem to reflect it, they are so fast. It fairly spurts from their hands. Time and again Devlin, Bridwell, Herzog, and Tenney set the stands in a roar by their speed and accuracy. How can they beat 'em? is what everybody asks. And nobody can see how they can. Later they find out.

The Cubs, on the other hand, warm up badly. Great is the joy thereat. Chance is jeered at joyously by 10,000 throats as he goes to his place at first. An instant later he fumbles a grounder. Delirious glee! Tinker fumbles too. Stupendous joy!

Meantime the twirlers are warming up — Pfeister, the left hander, for the Cubs, and the only Matty for the Giants. This doesn't take long and at a quarter of three o'clock the real trouble begins. It is time.

WHEN CHANCE WAS STUNG

There certainly was an outpouring of mirth when Chance, after hitting safely, is caught off first by a lightning throw by Mathewson. You'd have thought that was the precise play that 30,000 persons had come to see. It wouldn't have been nearly so much fun if it had been anybody else in the world. But Chance! — well, it is almost more joy than the crowd can stand. Chance is not well pleased. He calls on heaven to witness that he is safe. He pleads with Umpire Klem. He throws his cap into the dust and stamps upon it. Various Cubs assist in the oratory.

Artie Hofman is the chief speaker. He gets so eloquent that he draws tears to the eyes of his captain. But Umpire Klem is a callous soul. He cares so little about Artie's eloquence that he

tells him to get off the field. Artie retires, but first he throws his glove into the field. Then he goes to get it again and on the way he stops and tells Herzog and Seymour certain things. There's a rumor that his remarks have to do with the professional capacity of Umpire Klem.

Then comes the third inning. Birds hush their joyous hymns to their Maker, sun is obscured, nature veils her smile. Sounds of glee are wanting, and the only noise heard is that made by the resounding whacks of Chicago wagon tongues as they land on Matty's curves. Sounds to most of us like clods falling on a coffin. When it's over, the Cubs have four runs. As for that vast crowd, it's as quiet as the little throng that hangs around the door of the country church of a Sunday morning waiting for the parson to pass in.

But there are diversions after that. You can always keep on roasting the visitors, and Kling, being nearest the grand stand, is the chief target. Once when he goes after a foul tip, somebody throws a bottle at him. Another man throws a hat, but these outbreaks are roundly hissed.

"Be a sport, be a sport," remonstrate those nearest the malefactors.

"Forget it," replies one of the evildoers. "What chanst would d'Noo Yorks git if it was in Chicago?"

"You're a bum, Johnny Kling!" howls another enthusiast, but somebody shuts him up with: "Wisht we had a couple of them bums on our team."

"Come on now, boys, with the rebel yell!" shouts a front-row fan when the Giants come in for their seventh inning, and there really is something doing and we score once. Smiling Larry Doyle gets his chance as a pinch hitter here too, but it's too tight a pinch for him and out he goes on a pop fly. So the one run is all there is to it.

THE END

Gloom descends once more. People begin to get quarrelsome. They would just love a disputed decision to fight about. There being none, some of them fight anyhow. There's a beautiful row over in the right field bleachers, but a fat cop climbs the rail and

nips it in the bud. Meanwhile nobody can hit three-fingered Brown. With three feeble attempts to do so the last hope expires. The Cubs, now champions, gallop joyfully from the field. That one sad third inning did it all.

— *The Sun*, New York.

GARIBALDI ARRIVES AT NAPLES[1]

It was a day of scorching Southern sun.[2] Beyond Pompeii the train made slow progress even for an express south of Naples, for between Torre Annunziata and Portici the line was occupied by tens of thousands of the inhabitants of that densely populated coast. Fishermen who left their nets on the beach, swarthy fellows, naked to the waist, who had been winnowing corn on the flat roofs of the houses, priests and monks leading their flocks, men, women, and children in countless multitudes, rushed shouting on to the line, and swayed to and fro round the train in their attempts to see and touch Garibaldi.

In his carriage the Mayor of Naples and the staff officers were arranging the route which was to be taken in the streets of the Capital. It was decided to go by the center of the town and not by the quay-side, lest they should needlessly provoke the Bourbon garrison by dragging the triumphal procession under the muzzles of the cannon at the Carmine and Castel Nuovo. Beyond Portici the train was stopped by a naval officer who forced his way into the carriage in a state of frenzy, crying out to the Dictator: "Where are you going to? The Bourbon troops have trained their cannon on the station of Naples." Garibaldi replied unmoved: "Bother the cannon! When the people are receiving us like this, there are no cannon," and ordered the train

[1] From *Garibaldi and the Making of Italy*, by G. M. Trevelyan. Used by the kind permission of the author and the publishers, Longmans, Green, and Co.

[2] Garibaldi, beloved Italian patriot and chief agent in the unification of Italy, completed the conquest of Sicily in July, 1860, crossed to the mainland in August, and driving the soldiers of the Bourbon king of Naples and Sicily before him entered Naples on September 7th. His success was followed by a union with the army of the King of Piedmont, and by the final establishment of the present Italian kingdom.

to proceed. As they went forward again the Commandant of the National Guard questioned the young officer, and it soon appeared that he was referring only to the cannon in the Carmine Castle close to the station, a danger which they had already taken into account.

As fast as the news that he had come spread through Naples, the whole city awoke as from sleep; myriads seemed to spring out of the ground, and before Don Liborio had finished reading an address of welcome to which no one even pretended to listen, an irresistible multitude stormed the station, swept aside every official barrier, swamped the lines of the National Guard, and took Garibaldi to itself. Don Liborio was whirled off on the flood and could not fight his way to the coveted seat in the Dictator's carriage. Cosenz, who had an equally good right to be next his chief, was borne down another eddy, but secured a horse and rode off to see his mother. After a few minutes' fierce battling, Garibaldi found refuge in an open carriage, into which Bertani and half a dozen of his old fighting companions managed to climb after him, "such fine old heads with whitened beards, and all with their red shirts covered with purple stains, like English hunting coats which have been through sundry squire traps," as a lady wrote who watched the simple procession pass. At the back of the carriage clung a Neapolitan artist named Salazaro, holding over their heads an enormous tricolor with the horse of Naples on one side and the lion of Venice on the other. In this fashion, without official escort or guard of any kind, "did a son of the people," to use Garibaldi's own words, "accompanied by a few of his friends who called themselves his *aides-de-camp*, enter the proud Capital acclaimed by its 500,000 inhabitants, whose fierce and irresistible will paralyzed an entire army."

According to the official plan, Garibaldi was to have entered Naples by the center of the city in order to avoid the forts. But outside the station, in what is now the Corso Garibaldi, the mob turned to the left instead of to the right, and in another minute they were passing under the muzzles of the loaded cannon of the Carmine. The soldiers were seen looking out at the carriage and its occupants, whom they could have blasted to pieces by moving a finger. Garibaldi stood up, folded his arms, and looked them

straight in the face. Some of them saluted and no one fired a shot. It is true that they were only acting in accordance with the pacific orders of the King, but it is a matter of deep congratulation that no one in that unscrupulous and ill-disciplined force was tempted loyally to disobey.

The mob had now reached the water's edge, and as the carriage turned to the right round the corner of the Carmine its occupants were greeted by the most amazing sight and sound. For a mile long, the broad quay-side was packed by as many of the half million inhabitants of Naples as could find standing room, and all at first sight of Garibaldi broke out in one protracted yell of welcome. Along the north side of the quay, lined by tall commercial buildings, every window was astir with faces and waving arms and fluttering handkerchiefs. On the other side, where lay the great port crowded with shipping of all nations, every mast was loaded with sailors shouting or singing songs of welcome in chorus. In middle distance, far overhead, the tyrant's castle of S. Elmo looked down upon the scene.

When the procession first left the station, Garibaldi had "sat for the most part apparently unmoved, but from time to time he lifted his hat, and smiled, as it were, with the eyes rather than the lips." But as they began to pass along the quay, he "stood up," writes Zasio of the Thousand,[1] who was with him in the carriage; "his head was uncovered, and his face, in token of reverence (*in atto riverente*) betrayed deep emotion." The carriage moved at a foot's pace on the long, open quay, and before it reached the shadow of the Castel Nuovo his bared features seemed to his companions in the carriage to have bronzed visibly under the scorching rays of the sun. "Did you ever see such a triumph?" asked Bertani of Zasio. "No, not *seen* it," replied the veteran, "but I have often *dreamt* of it for the chief." . . .

The Foresteria, an annex of the Palace used for the entertainment of Court guests, was the goal of the procession. It stood on one side of the Largo San Francesco di Paola, an immense open space which was packed tight with spectators. From the windows of the Foresteria, Garibaldi looked out sideways on the

[1] "The Thousand" was the name given to the body of patriots who joined Garibaldi in the attempt to free Italy.

front of the Palace a few yards off with the enemy's soldiers in the gateway, and straight below him on the heads of the vast multitude, whom he addressed as follows: "You have a right to exult in this day, which is the beginning of a new epoch not only for you but for all Italy, of which Naples forms the fairest portion. It is, indeed, a glorious day and holy — that on which a people passes from the yoke of servitude to the rank of a free nation. I thank you for this welcome, not only for myself, but in the name of all Italy, which your aid will render free and united." His speech showed clearly that it was of the union of Italy that he was thinking as much as of the liberation of Naples. . . .

Thence he was taken to the Palazzo d'Angri, now chosen as his permanent headquarters. It is a fine private mansion, standing conspicuously, halfway up the mile-long Toledo at the debouchment of another important street, so that its balconies look down on both thoroughfares. The people filed in endless procession up and down the two streets, while Garibaldi showed himself to them on one of the highest balconies of the tall palace.

The inhabitants of Naples were now in full delirium, gyrating through the streets like the dance of all the devils on the witches' Sabbath. True joy at liberation from tyranny moved the greater part of them; the feverish desire for the excitement of an unexampled *festa* drove on the rest, many of whom had been Bourbonists a few months before, and would be Bourbonists again if the King returned. Men and women waved swords which they would never wield in earnest, and brandished daggers which they were more accustomed to employ. As the night wore on, the various cries of *Viva Garibardo, Gallibar, Galliboard* were finally shortened into *Viva 'Board.* When the voice gave out, a single finger was held up in token of the union of Italy. Even after the first rage was spent, the Saturnalia continued intermittently for three days and nights in the thousand noisome alleys which composed the Naples of that era.

But in the Toledo, while the crowd on the first evening was shouting under the Palazzo d'Angri for the Dictator to reappear, a red-shirt [1] stepped out on the balcony and laid his cheek on his hand in token that his chief was sleeping. "*Egli dorme,*" [2] whis-

[1] The costume of "the Thousand." [2] He sleeps.

pered the vast multitude and dispersed in silence. During the rest of that night's carnival the center of the city was left as noiseless and deserted as the streets of Pompeii.

ALL GOLD CAÑON[1]

JACK LONDON

It was the green heart of the cañon, where the walls swerved back from the rigid plan and relieved their harshness of line by making a little sheltered nook and filling it to the brim with sweetness and roundness and softness. Here all things rested. Even the narrow stream ceased its turbulent downrush long enough to form a quiet pool. Knee-deep in the water, with drooping head and half-shut eyes, drowsed a red-coated, many-antlered buck.

On one side, beginning at the very lip of the pool, was a tiny meadow, a cool, resilient surface of green that extended to the base of the frowning wall. Beyond the pool a gentle slope of earth ran up and up to meet the opposing wall. Fine grass covered the slope — grass that was spangled with flowers, with here and there patches of color, orange and purple and golden. Below, the cañon was shut in. There was no view. The walls leaned together abruptly and the cañon ended in a chaos of rocks, moss-covered and hidden by a green screen of vines and creepers and boughs of trees. Up the cañon rose far hills and peaks, the big foothills, pine-covered and remote. And far beyond, like clouds upon the border of the sky, towered minarets of white, where the Sierra's eternal snows flashed austerely the blazes of the sun.

There was no dust in the cañon. The leaves and flowers were clean and virginal. The grass was young velvet. Over the pool three cottonwoods sent their snowy fluffs fluttering down the quiet air. On the slope the blossoms of the wine-wooded manzanita filled the air with springtime odors, while the leaves, wise with experience, were already beginning their vertical twist

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against the coming aridity of summer. In the open spaces on the slope, beyond the farthest shadow reach of the manzanita, poised the mariposa lilies, like so many flights of jeweled moths suddenly arrested and on the verge of trembling into flight again. Here and there that woods harlequin, the madrone, permitting itself to be caught in the act of changing its pea green trunk to madder red, breathed its fragrance into the air from great clusters of waxen bells. Creamy white were these bells, shaped like lilies of the valley, with the sweetness of perfume that is of the springtime.

There was not a sigh of wind. The air was drowsy with its weight of perfume. It was a sweetness that would have been cloying had the air been heavy and humid. But the air was sharp and thin. It was as starlight transmuted into atmosphere, shot through and warmed by sunshine, and flower-drenched with sweetness.

An occasional butterfly drifted in and out through the patches of light and shade. And from all about rose the low and sleepy hum of mountain bees — feasting Sybarites that jostled one another good-naturedly at the board, nor found time for rough discourtesy. So quietly did the little stream drip and ripple its way through the cañon that it spoke only in faint and occasional gurgles. The voice of the stream was as a drowsy whisper, ever interrupted by dozings and silences, ever lifted again in the awakenings.

The motion of all things was a drifting in the heart of the cañon. Sunshine and butterflies drifted in and out among the trees. The hum of the bees and the whisper of the stream were a drifting of sound. And the drifting sound and drifting color seemed to weave together in the making of a delicate and intangible fabric which was the spirit of the place. It was a spirit of peace that was not of death, but of smooth-pulsing life, of quietude that was not silence, of movement that was not action, of repose that was quick with existence without being violent with struggle and travail. The spirit of the place was the spirit of the peace of the living, somnolent with the easement and content of prosperity, and undisturbed by rumors of far wars.

The red-coated, many-antlered buck acknowledged the lordship of the spirit of the place and dozed knee-deep in the cool, shaded pool. There seemed no flies to vex him, and he was languid with rest. Sometimes his ears moved when the stream awoke and whispered; but they moved lazily, with foreknowledge that it was merely the stream grown garrulous at discovery that it had slept.

But there came a time when the buck's ears lifted and tensed with swift eagerness for sound. His head was turned down the cañon. His sensitive, quivering nostrils scented the air. His eyes could not pierce the green screen through which the stream rippled away, but to his ears came the voice of a man. It was a steady, monotonous, singsong voice. Once the buck heard the harsh clash of metal upon rock. At the sound he snorted with a sudden start that jerked him through the air from water to meadow, and his feet sank into the young velvet, while he pricked his ears and again scented the air. Then he stole across the tiny meadow, pausing once and again to listen, and faded away out of the cañon like a wraith, soft-footed and without sound.

The clash of steel-shod soles against the rocks began to be heard, and the man's voice grew louder. It was raised in a sort of chant and became distinct with nearness, so that the words could be heard: —

"Tu'n around an' tu'n yo' face
Untoe them sweet hills of grace
(D' pow'rs of sin yo' am scornin' !).
Look about an' look aroun',
Fling yo' sin-pack on d' groun'
(Yo' will meet wid d' Lord in d' mornin' !)."

A sound of scrambling accompanied the song, and the spirit of the place fled away on the heels of the red-coated buck. The green screen was burst asunder, and a man peered out at the meadow and the pool and the sloping sidehill. He was a deliberate sort of man. He took in the scene with one embracing glance, then ran his eyes over the details to verify the

general impression. Then, and not until then, did he open his mouth in vivid and solemn approval: —

"Smoke of life an' snakes of purgatory! Will you just look at that! Wood an' water an' grass an' a sidehill! A pocket hunter's delight an' a cayuse's paradise! Cool green for tired eyes! Pink pills for pale people ain't in it. A secret pasture for prospectors and a resting place for tired burros, by damn!"

He was a sandy complexioned man in whose face geniality and humor seemed the salient characteristics. It was a mobile face, quick-changing to inward mood and thought. Thinking was in him a visible process. Ideas chased across his face like wind flaws across the surface of a lake. His hair, sparse and unkempt of growth, was as indeterminate and colorless as his complexion. It would seem that all the color of his frame had gone into his eyes, for they were startlingly blue. Also, they were laughing and merry eyes, within them much of the naïveté and wonder of the child; and yet, in an unassertive way, they contained much of calm self-reliance and strength of purpose founded upon self-experience and experience of the world.

From out the screen of vines and creepers he flung ahead of him a miner's pick and shovel and gold-pan. Then he crawled out himself into the open. He was clad in faded overalls and black cotton shirt, with hobnailed brogans on his feet, and on his head a hat whose shapelessness and stains advertised the rough usage of wind and rain and sun and camp smoke. He stood erect, seeing wide-eyed the secrecy of the scene and sensuously inhaling the warm, sweet breath of the cañon garden through nostrils that dilated and quivered with delight. His eyes narrowed to laughing slits of blue, his face wreathed itself in joy, and his mouth curled in a smile as he cried aloud: —

"Jumping dandelions and happy hollyhocks, but that smells good to me! Talk about your attar o' roses an' cologne factories! They ain't in it!"

He had the habit of soliloquy. His quick-changing facial expressions might tell every thought and mood, but the tongue, perforce, ran hard after, repeating, like a second Boswell.

The man lay down on the lip of the pool and drank long and deep of its water. "Tastes good to me," he murmured, lifting his head and gazing across the pool at the sidehill, while he wiped his mouth with the back of his hand. The sidehill attracted his attention. Still lying on his stomach, he studied the hill formation long and carefully. It was a practiced eye that traveled up the slope to the crumbling cañon-wall and back and down again to the edge of the pool. He scrambled to his feet and favored the sidehill with a second survey.

"Looks good to me," he concluded, picking up his pick and shovel and gold-pan.

He crossed the stream below the pool, stepping agilely from stone to stone. Where the sidehill touched the water he dug up a shovelful of dirt and put it into the gold-pan. He squatted down, holding the pan in his two hands, and partly immersing it in the stream. Then he imparted to the pan a deft circular motion that sent the water sluicing in and out through the dirt and gravel. The larger and the lighter particles worked to the surface, and these, by a skillful dipping movement of the pan, he spilled out and over the edge. Occasionally, to expedite matters, he rested the pan and with his fingers raked out the large pebbles and pieces of rock.

The contents of the pan diminished rapidly until only fine dirt and the smallest bits of gravel remained. At this stage he began to work very deliberately and carefully. It was fine washing, and he washed fine and finer, with a keen scrutiny and delicate and fastidious touch. At last the pan seemed empty of everything but water; but with a quick semicircular flirt that sent the water flying over the shallow rim into the stream, he disclosed a layer of black sand on the bottom of the pan. So thin was this layer that it was like a streak of paint. He examined it closely. In the midst of it was a tiny golden speck. He dribbled a little water in over the depressed edge of the pan. With a quick flirt he sent the water sluicing across the bottom, turning the grains of black sand over and over. A second tiny golden speck rewarded his effort.

The washing had now become very fine — fine beyond all need of ordinary placer mining. He worked the black sand, a

small portion at a time, up the shallow rim of the pan. Each small portion he examined sharply, so that his eyes saw every grain of it before he allowed it to slide over the edge and away. Jealously, bit by bit, he let the black sand slip away. A golden speck, no larger than a pin point, appeared on the rim, and by his manipulation of the water it returned to the bottom of the pan. And in such fashion another speck was disclosed, and another. Great was his care of them. Like a shepherd he herded his flock of golden specks so that not one should be lost. At last, of the pan of dirt nothing remained but his golden herd. He counted it, and then, after all his labor, sent it flying out of the pan with one final swirl of water.

But his blue eyes were shining with desire as he rose to his feet. "Seven," he muttered aloud, asserting the sum of the specks for which he had toiled so hard and which he had so wantonly thrown away. "Seven," he repeated, with the emphasis of one trying to impress a number on his memory.

He stood still a long while, surveying the hillside. In his eyes was a curiosity, new aroused and burning. There was an exultance about his bearing and a keenness like that of a hunting animal catching the fresh scent of game.

He moved down the stream a few steps and took a second panful of dirt.

Again came the careful washing, the jealous herding of the golden specks, and the wantonness with which he sent them flying into the stream when he had counted their number.

"Five," he muttered, and repeated, "five."

He could not forbear another survey of the hill before filling the pan farther down the stream. His golden herds diminished. "Four, three, two, two, one," were his memory tabulations as he moved down the stream. When but one speck of gold rewarded his washing, he stopped and built a fire of dry twigs. Into this he thrust the gold-pan and burned it till it was blue-black. He held up the pan and examined it critically. Then he nodded approbation. Against such a color background he could defy the tiniest yellow speck to elude him.

Still moving down the stream, he panned again. A single speck was his reward. A third pan contained no gold at all.

Not satisfied with this, he panned three times again, taking his shovels of dirt within a foot of one another. Each pan proved empty of gold, and the fact, instead of discouraging him, seemed to give him satisfaction. His elation increased with each barren washing, until he arose, exclaiming jubilantly, —

"If it ain't the real thing, may God knock off my head with sour apples!"

Returning to where he had started operations, he began to pan up the stream. At first his golden herds increased — increased prodigiously. "Fourteen, eighteen, twenty-one, twenty-six," ran his memory tabulations. Just above the pool he struck his richest pan — thirty-five colors.

"Almost enough to save," he remarked regretfully as he allowed the water to sweep them away.

The sun climbed to the top of the sky. The man worked on. Pan by pan, he went up the stream, the tally of results steadily decreasing.

"It's just booful, the way it peters out," he exulted when a shovelful of dirt contained no more than a single speck of gold.

And when no specks at all were found in several pans, he straightened up and favored the hillside with a confident glance.

"Ah, ha! Mr. Pocket!" he cried out, as though to an auditor hidden somewhere above him beneath the surface of the slope. "Ah, ha! Mr. Pocket! I'm a-comin', I'm a-comin', an' I'm shorely gwine to get yer! You heah me, Mr. Pocket? I'm gwine to get yer as shore as punkins ain't cauliflowers!"

He turned and flung a measuring glance at the sun poised above him in the azure of the cloudless sky. Then he went down the cañon, following the line of shovel holes he had made in filling the pans. He crossed the stream below the pool and disappeared through the green screen. There was little opportunity for the spirit of the place to return with its quietude and repose, for the man's voice, raised in ragtime song, still dominated the cañon with possession.

After a time, with a greater clashing of steel-shod feet on rock, he returned. The green screen was tremendously agitated. It surged back and forth in the throes of a struggle. There was a loud grating and clanging of metal. The man's voice leaped

to a higher pitch and was sharp with imperativeness. A large body plunged and panted. There was a snapping and ripping and rending, and amid a shower of falling leaves a horse burst through the screen. On its back was a pack, and from this trailed broken vines and torn creepers. The animal gazed with astonished eyes at the scene into which it had been precipitated, then dropped its head to the grass and began contentedly to graze. A second horse scrambled into view, slipping once on the mossy rocks and regaining equilibrium when its hoofs sank into the yielding surface of the meadow. It was riderless, though on its back was a high horned Mexican saddle, scarred and discolored by long usage.

The man brought up the rear. He threw off pack and saddle, with an eye to camp location, and gave the animals their freedom to graze. He unpacked his food and got out frying pan and coffeepot. He gathered an armful of dry wood, and with a few stones made a place for his fire.

"My!" he said, "but I've got an appetite. I could scoff iron filings an' horseshoe nails an' thank you kindly, ma'am, for a second helpin'."

He straightened up, and, while he reached for matches in the pocket of his overalls, his eyes traveled across the pool to the sidehill. His fingers had clutched the matchbox, but they relaxed their hold and the hand came out empty. The man wavered perceptibly. He looked at his preparations for cooking and he looked at the hill.

"Guess I'll take another whack at her," he concluded, starting to cross the stream.

"They ain't no sense in it, I know," he mumbled apologetically. "But keepin' grub back an hour ain't goin' to hurt none, I reckon."

A few feet back from his first line of test pans he started a second line. The sun dropped down the western sky, the shadows lengthened, but the man worked on. He began a third line of test pans. He was crosscutting the hillside, line by line, as he ascended. The center of each line produced the richest pans, while the ends came where no colors showed in the pan. And as he ascended the hillside the lines grew perceptibly

shorter. The regularity with which their length diminished served to indicate that somewhere up the slope the last line would be so short as to have scarcely length at all, and that beyond could come only a point. The design was growing into an inverted "V." The converging sides of this "V" marked the boundaries of the gold bearing dirt.

The apex of the "V" was evidently the man's goal. Often he ran his eye along the converging sides and on up the hill, trying to divine the apex, the point where the gold bearing dirt must cease. Here resided "Mr. Pocket" — for so the man familiarly addressed the imaginary point above him on the slope, crying out, —

"Come down out o' that, Mr. Pocket! Be right smart an' agreeable, an' come down!"

"All right," he would add later, in a voice resigned to determination. "All right, Mr. Pocket. It's plain to me I got to come right up an' snatch you out bald-headed. An' I'll do it! I'll do it!" he would threaten still later.

Each pan he carried down to the water to wash, and as he went higher up the hill the pans grew richer, until he began to save the gold in an empty baking-powder can which he carried carelessly in his hip pocket. So engrossed was he in his toil that he did not notice the long twilight of oncoming night. It was not until he tried vainly to see the gold colors in the bottom of the pan that he realized the passage of time. He straightened up abruptly. An expression of whimsical wonderment and awe overspread his face as he drawled, —

"Gosh darn my buttons! if I didn't plumb forget dinner!"

He stumbled across the stream in the darkness and lighted his long delayed fire. Flapjacks and bacon and warmed over beans constituted his supper. Then he smoked a pipe by the smoldering coals, listening to the night noises and watching the moonlight stream through the cañon. After that he unrolled his bed, took off his heavy shoes, and pulled the blankets up to his chin. His face showed white in the moonlight, like the face of a corpse. But it was a corpse that knew its resurrection, for the man rose suddenly on one elbow and gazed across at his hillside.

"Good night, Mr. Pocket," he called sleepily. "Good night."

He slept through the early gray of morning until the direct rays of the sun smote his closed eyelids, when he awoke with a start and looked about him until he had established the continuity of his existence and identified his present self with the days previously lived.

To dress, he had merely to buckle on his shoes. He glanced at his fireplace and at his hillside, wavered, but fought down the temptation and started the fire.

"Keep yer shirt on, Bill; keep yer shirt on," he admonished himself. "What's the good of rushin'? No use in gettin' all het up an' sweaty. Mr. Pocket'll wait for you. He ain't a-runnin' away before you can get yer breakfast. Now, what you want, Bill, is something fresh in yer bill o' fare. So it's up to you to go an' get it."

He cut a short pole at the water's edge and drew from one of his pockets a bit of line and a draggled fly that had once been a royal coachman.

"Mebbe they'll bite in the early morning," he muttered, as he made his first cast into the pool. And a moment later he was gleefully crying: "What'd I tell you, eh? What'd I tell you?"

He had no reel, nor any inclination to waste time, and by main strength, and swiftly, he drew out of the water a flashing ten inch trout. Three more, caught in rapid succession, furnished his breakfast. When he came to the stepping-stones on his way to his hillside, he was struck by a sudden thought, and paused.

"I'd just better take a hike downstream a ways," he said. "There's no tellin' what cuss may be snoopin' around."

But he crossed over on the stones, and with a "I really oughter take that hike," the need of the precaution passed out of his mind and he fell to work.

At nightfall he straightened up. The small of his back was stiff from stooping toil, and as he put his hand behind him to soothe the protesting muscles, he said: —

"Now what d'ye think of that, by damn? I clean forgot my dinner again! If I don't watch out, I'll sure be degeneratin' into a two-meal-a-day crank."

"Pockets is the damnedest things I ever see for makin' a man absent-minded," he communed that night, as he crawled into his blankets. Nor did he forget to call up the hillside, "Good night, Mr. Pocket! Good night!"

Rising with the sun, and snatching a hasty breakfast, he was early at work. A fever seemed to be growing in him, nor did the increasing richness of the test pans allay this fever. There was a flush in his cheek other than that made by the heat of the sun, and he was oblivious to fatigue and the passage of time. When he filled a pan with dirt, he ran down the hill to wash it; nor could be forbear running up the hill again, panting and stumbling profanely, to refill the pan.

He was now a hundred yards from the water, and the inverted "V" was assuming definite proportions. The width of the pay dirt steadily decreased, and the man extended in his mind's eye the sides of the "V" to their meeting place far up the hill. This was his goal, the apex of the "V," and he panned many times to locate it.

"Just about two yards above that manzanita bush an' a yard to the right," he finally concluded.

Then the temptation seized him. "As plain as the nose on your face," he said, as he abandoned his laborious crosscutting and climbed to the indicated apex. He filled a pan and carried it down the hill to wash. It contained no trace of gold. He dug deep, and he dug shallow, filling and washing a dozen pans, and was unrewarded even by the tiniest golden speck. He was enraged at having yielded to the temptation, and cursed himself blasphemously and pridelessly. Then he went down the hill and took up the crosscutting.

"Slow an' certain, Bill; slow an' certain," he crooned. "Short cuts to fortune ain't in your line, an' it's about time you know it. Get wise, Bill; get wise. Slow an' certain's the only hand you can play; so go to it, an' keep to it, too."

As the crosscuts decreased, showing that the sides of the "V" were converging, the depth of the "V" increased. The gold trace was dipping into the hill. It was only at thirty inches beneath the surface that he could get colors in his pan. The dirt he found at twenty-five inches from the surface, and

at thirty-five inches, yielded barren pans. At the base of the "V," by the water's edge, he had found the gold colors at the grass roots. The higher he went up the hill, the deeper the gold dipped. To dig a hole three feet deep in order to get one test pan was a task of no mean magnitude; while between the man and the apex intervened an untold number of such holes to be dug. "An' there's no tellin' how much deeper it'll pitch," he sighed, in a moment's pause, while his fingers soothed his aching back.

Feverish with desire, with aching back and stiffening muscles, with pick and shovel gouging and mauling the soft brown earth, the man toiled up the hill. Before him was the smooth slope, spangled with flowers and made sweet with their breath. Behind him was devastation. It looked like some terrible eruption breaking out on the smooth skin of the hill. His slow progress was like that of a slug, befouling beauty with a monstrous trail.

Though the dipping gold trace increased the man's work, he found consolation in the increasing richness of the pans. Twenty cents, thirty cents, fifty cents, sixty cents, were the values of the gold found in the pans, and at nightfall he washed his banner pan, which gave him a dollar's worth of gold dust from a shovelful of dirt.

"I'll just bet it's my luck to have some inquisitive cuss come buttin' in here on my pasture," he mumbled sleepily that night as he pulled the blankets up to his chin.

Suddenly he sat upright. "Bill!" he called sharply. "Now, listen to me, Bill; d'ye hear! It's up to you, to-morrow mornin', to mosey round an' see what you can see. Understand? To-morrow morning, an' don't you forget it!"

He yawned and glanced across at his sidehill. "Good night, Mr. Pocket," he called.

In the morning he stole a march on the sun, for he had finished breakfast when its first rays caught him, and he was climbing the wall of the cañon where it crumbled away and gave footing. From the outlook at the top he found himself in the midst of loneliness. As far as he could see, chain after chain of mountains heaved themselves into his vision. To the east

his eyes, leaping the miles between range and range and between many ranges, brought up at last against the white-peaked Sierras — the main crest, where the backbone of the Western world reared itself against the sky. To the north and south he could see more distinctly the cross systems that broke through the main trend of the sea of mountains. To the west the ranges fell away, one behind the other, diminishing and fading into the gentle foothills that, in turn, descended into the great valley which he could not see.

And in all that mighty sweep of earth he saw no sign of man nor of the handiwork of man — save only the torn bosom of the hillside at his feet. The man looked long and carefully. Once, far down his own cañon, he though the saw in the air a faint hint of smoke. He looked again and decided that it was the purple haze of the hills made dark by a convolution of the cañon wall at its back.

"Hey, you, Mr. Pocket!" he called down into the cañon. "Stand out from under! I'm a-comin', Mr. Pocket! I'm a-comin'!"

The heavy brogans on the man's feet made him appear clumsy footed, but he swung down from the giddy height as lightly and airily as a mountain goat. A rock, turning under his foot on the edge of the precipice, did not disconcert him. He seemed to know the precise time required for the turn to culminate in disaster, and in the meantime he utilized the false footing itself for the momentary earth contact necessary to carry him on into safety. Where the earth sloped so steeply that it was impossible to stand for a second upright, the man did not hesitate. His foot pressed the impossible surface for but a fraction of the fatal second and gave him the bound that carried him onward. Again, where even the fraction of a second's footing was out of the question, he would swing his body past by a moment's hand-grip on a jutting knob of rock, a crevice, or a precariously rooted shrub. At last, with a wild leap and yell, he exchanged the race of the wall for an earth slide and finished the descent in the midst of several tons of sliding earth and gravel.

His first pan of the morning washed out over two dollars in

coarse gold. It was from the center of the "V." To either side the diminution in the values of the pans was swift. His lines of crosscutting holes were growing very short. The converging sides of the inverted "V" were only a few yards apart. Their meeting point was only a few yards above him. But the pay streak was dipping deeper and deeper into the earth. By early afternoon he was sinking the test holes five feet before the pans could show the gold trace.

For that matter, the gold trace had become something more than a trace; it was a placer mine in itself, and the man resolved to come back after he had found the pocket and work over the ground. But the increasing richness of the pans began to worry him. By late afternoon the worth of the pans had grown to three and four dollars. The man scratched his head perplexedly and looked a few feet up the hill at the manzanita bush that marked approximately the apex of the "V." He nodded his head and said oracularly: —

"It's one o' two things, Bill; one o' two things. Either Mr. Pocket's spilled himself all out an' down the hill, or else Mr. Pocket's that damned rich you maybe won't be able to carry him all away with you. And that'd be hell, wouldn't it, now?" He chuckled at contemplation of so pleasant a dilemma.

Nightfall found him by the edge of the stream, his eyes wrestling with the gathering darkness over the washing of a five-dollar pan.

"Wisht I had an electric light to go on working," he said.

He found sleep difficult that night. Many times he composed himself and closed his eyes for slumber to overtake him; but his blood pounded with too strong desire, and as many times his eyes opened and he murmured wearily, "Wisht it was sun-up."

Sleep came to him in the end, but his eyes were open with the first paling of the stars, and the gray of dawn caught him with breakfast finished and climbing the hillside in the direction of the secret abiding place of Mr. Pocket.

The first crosscut the man made, there was space for only three holes, so narrow had become the pay streak and so close

was he to the fountainhead of the golden stream he had been following for four days.

"Be ca'm, Bill; be ca'm," he admonished himself, as he broke ground for the final hole where the sides of the "V" had at last come together in a point.

"I've got the almighty cinch on you, Mr. Pocket, an' you can't lose me," he said many times as he sank the hole deeper and deeper.

Four feet, five feet, six feet, he dug his way down into the earth. The digging grew harder. His pick grated on broken rock. He examined the rock. "Rotten quartz," was his conclusion as, with the shovel, he cleared the bottom of the hole of loose dirt. He attacked the crumbling quartz with the pick, bursting the disintegrating rock asunder with every stroke.

He thrust his shovel into the loose mass. His eye caught a gleam of yellow. He dropped the shovel and squatted suddenly on his heels. As a farmer rubs the clinging earth from fresh dug potatoes, so the man, a piece of rotten quartz held in both hands, rubbed the dirt away.

"Sufferin' Sardanopolis!" he cried. "Lumps an' chunks of it! Lumps an' chunks of it!"

It was only half rock he held in his hand. The other half was virgin gold. He dropped it into his pan and examined another piece. Little yellow was to be seen, but with his strong fingers he crumbled the rotten quartz away till both hands were filled with glowing yellow. He rubbed the dirt away from fragment after fragment, tossing them into the gold-pan. It was a treasure hole. So much had the quartz rotted away that there was less of it than there was of gold. Now and again he found a piece to which no rock clung — a piece that was all gold. A chunk, where the pick had laid open the heart of the gold, glittered like a handful of yellow jewels, and he cocked his head at it and slowly turned it around and over to observe the rich play of the light upon it.

"Talk about yer Too Much Gold diggin's!" the man snorted contemptuously. "Why, this diggin' 'd make it look like thirty cents. This diggin' is All Gold. An' right here an' now I name this yere cañon 'All Gold Cañon,' b' gosh!"

Still squatting on his heels, he continued examining the fragments and tossing them into the pan. Suddenly there came to him a premonition of danger. It seemed a shadow had fallen upon him. But there was no shadow. His heart had given a great jump up into his throat and was choking him. Then his blood slowly chilled and he felt the sweat of his shirt cold against his flesh.

He did not spring up nor look around. He did not move. He was considering the nature of the premonition he had received, trying to locate the source of the mysterious force that had warned him, striving to sense the imperative presence of the unseen thing that threatened him. There is an aura of things hostile, made manifest by messengers too refined for the senses to know; and this aura he felt, but knew not how he felt it. His was the feeling as when a cloud passes over the sun. It seemed that between him and life had passed something dark and smothering and menacing; a gloom, as it were, that swallowed up life and made for death — his death.

Every force of his being impelled him to spring up and confront the unseen danger, but his soul dominated the panic, and he remained squatting on his heels, in his hands a chunk of gold. He did not dare to look around, but he knew by now that there was something behind him and above him. He made believe to be interested in the gold in his hand. He examined it critically, turned it over and over, and rubbed the dirt from it. And all the time he knew that something behind him was looking at the gold over his shoulder.

Still feigning interest in the chunk of gold in his hand, he listened intently and he heard the breathing of the thing behind him. His eyes searched the ground in front of him for a weapon, but they saw only the uprooted gold, worthless to him now in his extremity. There was his pick, a handy weapon on occasion; but this was not such an occasion. The man realized his predicament. He was in a narrow hole that was seven feet deep. His head did not come to the surface of the ground. He was in a trap.

He remained squatting on his heels. He was quite cool and collected; but his mind, considering every factor, showed him

only his helplessness. He continued rubbing the dirt from the quartz fragments and throwing the gold into the pan. There was nothing else for him to do. Yet he knew that he would have to rise up, sooner or later, and face the danger that breathed at his back. The minutes passed, and with the passage of each minute he knew that by so much he was nearer the time when he must stand up, or else — and his wet shirt went cold against his flesh again at the thought — or else he might receive death as he stooped there over his treasure.

Still he squatted on his heels, rubbing dirt from gold and debating in just what manner he should rise up. He might rise up with a rush and claw his way out of the hole to meet whatever threatened on the even footing above ground. Or he might rise up slowly and carelessly, and feign casually to discover the thing that breathed at his back. His instinct and every fighting fiber of his body favored the mad, clawing rush to the surface. His intellect, and the craft thereof, favored the slow and cautious meeting with the thing that menaced and which he could not see. And while he debated, a loud, crashing noise burst on his ear. At the same instant he received a stunning blow on the left side of the back, and from the point of impact felt a rush of flame through his flesh. He sprang up in the air, but halfway to his feet collapsed. His body crumpled in like a leaf withered in sudden heat, and he came down, his chest across his pan of gold, his face in the dirt and rock, his legs tangled and twisted because of the restricted space at the bottom of the hole. His legs twitched convulsively several times. His body was shaken as with a mighty ague. There was a slow expansion of the lungs, accompanied by a deep sigh. Then the air was slowly, very slowly, exhaled, and his body as slowly flattened itself down into inertness.

Above, revolver in hand, a man was peering down over the edge of the hole. He peered for a long time at the prone and motionless body beneath him. After a while the stranger sat down on the edge of the hole so that he could see into it, and rested the revolver on his knee. Reaching his hand into a pocket, he drew out a wisp of brown paper. Into this he dropped a few crumbs of tobacco. The combination became a

cigarette, brown and squat, with the ends turned in. Not once did he take his eyes from the body at the bottom of the hole. He lighted the cigarette and drew its smoke into his lungs with a caressing intake of the breath. He smoked slowly. Once the cigarette went out and he relighted it. And all the while he studied the body beneath him.

In the end he tossed the cigarette stub away and rose to his feet. He moved to the edge of the hole. Spanning it, a hand resting on each edge, and with the revolver still in the right hand, he muscled his body down into the hole. While his feet were yet a yard from the bottom he released his hands and dropped down.

At the instant his feet struck bottom he saw the pocket miner's arm leap out, and his own legs knew a swift, jerking grip that overthrew him. In the nature of the jump his revolver hand was above his head. Swiftly as the grip had flashed about his legs, just as swiftly he brought the revolver down. He was still in the air, his fall in process of completion, when he pulled the trigger. The explosion was deafening in the confined space. The smoke filled the hole so that he could see nothing. He struck the bottom on his back, and like a cat's the pocket miner's body was on top of him. Even as the miner's body passed on top, the stranger crooked in his right arm to fire; and even in that instant the miner, with a quick thrust of elbow, struck his wrist. The muzzle was thrown up and the bullet thudded into the dirt of the side of the hole.

The next instant the stranger felt the miner's hand grip his wrist. The struggle was now for the revolver. Each man strove to turn it against the other's body. The smoke in the hole was clearing. The stranger, lying on his back, was beginning to see dimly. But suddenly he was blinded by a handful of dirt deliberately flung into his eyes by his antagonist. In that moment of shock his grip on the revolver was broken. In the next moment he felt a smashing darkness descend upon his brain, and in the midst of the darkness even the darkness ceased.

But the pocket miner fired again and again, until the revolver was empty. Then he tossed it from him and, breathing heavily, sat down on the dead man's legs.

The miner was sobbing and struggling for breath. "Measly skunk!" he panted; "a-campin' on my trail an' lettin' me do the work, an' then shootin' me in the back!"

He was half crying from anger and exhaustion. He peered at the face of the dead man. It was sprinkled with loose dirt and gravel, and it was difficult to distinguish the features.

"Never laid eyes on him before," the miner concluded his scrutiny. "Just a common an' ordinary thief, damn him! An' he shot me in the back! He shot me in the back!"

He opened his shirt and felt himself, front and back, on his left side.

"Went clean through, and no harm done!" he cried jubilantly. "I'll bet he aimed all right all right; but he drew the gun over when he pulled the trigger — the cuss! But I fixed 'm! Oh, I fixed 'm!"

His fingers were investigating the bullet hole in his side, and a shade of regret passed over his face. "It's goin' to be stiffer'n hell," he said. "An' it's up to me to get mended an' get out o' here."

He crawled out of the hole and went down the hill to his camp. Half an hour later he returned, leading his pack horse. His open shirt disclosed the rude bandages with which he had dressed his wound. He was slow and awkward with his left-hand movements, but that did not prevent his using the arm.

The bight of the pack rope under the dead man's shoulders enabled him to heave the body out of the hole. Then he set to work gathering up his gold. He worked steadily for several hours, pausing often to rest his stiffening shoulder and to exclaim: —

"He shot me in the back, the measly skunk! He shot me in the back!"

When his treasure was quite cleaned up and wrapped securely into a number of blanket covered parcels, he made an estimate of its value.

"Four hundred pounds, or I'm a Hottentot," he concluded. "Say two hundred in quartz an' dirt — that leaves two hundred pounds of gold. Bill! Wake up! Two hundred pounds of gold! Forty thousand dollars! An' it's yourn — all yourn!"

He scratched his head delightedly and his fingers blundered into an unfamiliar groove. They quested along it for several inches. It was a crease through his scalp where the second bullet had plowed.

He walked angrily over to the dead man.

"You would, would you?" he bullied. "You would, eh? Well, I fixed you good an' plenty, an' I'll give you decent burial, too. That's more'n you'd have done for me."

He dragged the body to the edge of the hole and toppled it in. It struck the bottom with a dull crash, on its side, the face twisted up to the light. The miner peered down at it.

"An' you shot me in the back!" he said accusingly.

With pick and shovel he filled the hole. Then he loaded the gold on his horse. It was too great a load for the animal, and when he had gained his camp he transferred part of it to his saddle horse. Even so, he was compelled to abandon a portion of his outfit — pick and shovel and gold-pan, extra food and cooking utensils, and divers odds and ends.

The sun was at the zenith when the man forced the horses at the screen of vines and creepers. To climb the huge bowlders the animals were compelled to uprear and struggle blindly through the tangled mass of vegetation. Once the saddle horse fell heavily and the man removed the pack to get the animal on his feet. After it started on its way again the man thrust his head out from among the leaves and peered up at the hillside.

"The measly skunk!" he said, and disappeared.

There was a ripping and tearing of vines and boughs. The trees surged back and forth, marking the passage of the animals through the midst of them. There was a clashing of steel-shod hoofs on stone, and now and again an oath or a sharp cry of command. Then the voice of the man was raised in song: —

"Tu'n around an' tu'n yo' face
Untoe them sweet hills of grace
(D' pow'rs of sin yo' am scornin'!).
Look about an' look aroun',
Fling yo' sin-pack on d' groun'
(Yo' will meet wid d' Lord in d' mornin'!)"

The song grew faint and fainter, and through the silence crept back the spirit of the place. The stream once more drowsed and whispered; the hum of the mountain bees rose sleepily. Down through the perfume-weighted air fluttered the snowy fluffs of the cottonwoods. The butterflies drifted in and out among the trees, and over all blazed the quiet sunshine. Only remained the hoof marks in the meadow and the torn hillside to mark the boisterous trail of the life that had broken the peace of the place and passed on.

CHAPTER XIII

THE STORY

SIMPLE narrative is no more than the recounting of a series of events, arranged in a series of stages. But when the events are led from one to another, that is, when there are strong causal relations between, or among them, then the narrative becomes a story, of which the logical backbone of cause and effect is the plot. In life, which both simple narrative and the story mirror, this causal relation, this plot, often, but not always, appears. For a story, it must not only exist, it must be obvious.

For example, a reporter "writes up" an interview with a foreigner in which is recounted, in a general fashion, the latter's experiences upon an ocean voyage. The resulting news article will have no plot, that is, no obvious set of causal relations between events, and so will be simple narrative. But a magazine writer chances to read the interview, and sees mention there made of an interesting American girl with whom the aforesaid foreigner has been upon friendly relations during the voyage. Thereupon he alters names, supposes that the visiting foreigner had taken passage in order to win the lady for his wife, creates a fitting climax, and thus artificially throws the given events into a causal relationship each to each. This process is, simply, the invention of a plot. Thus the plot of a story is merely the thread of relationship which connects the events; and a narrative with a plot is a story. Naturally, a basis of actual happening, as in the hypothetical case just given, is not required. It is sometimes advantageous. Indeed, the requisite heightening of causal relationships is occasionally found in life, so that we have only to write it down in order to get what is called "a true story." But much more frequently the happenings and their relationship are alike a product of the imagination. In fact, the story-teller draws from real or imagined life as he pleases — but he must get a plot.

Making a plot, however, is only part of story-telling. The best plots were, most of them, made long ago, and it is sometimes better to adapt an old plot to modern conditions than to strain probability in the attempt to create something new. The all-important beginning in story-writing is to see life with a fresh and an observant eye. It is not the plot — which is a bit of machinery after all — but the life moving through the plot which counts most. Thus the energy of the story-teller, and particularly the energy of the novice at the trade, should be expended first upon observation of *his* world, and then upon the attempt to draw from that world an interesting and convincing story. Neither operation is easy. The first requires imagination and knowledge of life; the second, rhetorical and artistic skill. Imagination and a knowledge of life are not in the province of rhetoric; but the application in a high degree of the three chief principles of rhetoric will help greatly in the actual construction of the story. Let us suppose, therefore, that the story has been found, the plot made, or borrowed,[1] and consider how Unity, Coherence, and Emphasis aid the transformation from a skeleton to a simulacrum of flesh and blood reality.

UNITY IN THE STORY

"Sticking to the subject" is comparatively easy in a story, but the unity which should result is much more likely to appear if you make sure before you begin that your plot does not contain "another story." It is a fallacy, too widespread among beginners in story-writing, that the more plot the easier it is for the writer. Nothing could be more erroneous. It is hard enough to tell one story in a given space; it is usually impracticable to tell two. One short story could be made from such a plot as the following: An American quarrels with a Frenchman in a Parisian café, is challenged, is driven against his wishes and his sense of humor into a duel, and kills his opponent. Stricken with remorse, he nevertheless endeavors to escape from the police, is sheltered in the chateau of a friend, and hides from his pursuers in a secret chamber which he discovers by accident. When he thinks dan-

[1] See Appendix VII for suggestions as to how to get a story.

ger of pursuit is over, he tries to get out, finds that he is locked in behind a sound-proof panel — and escapes only by a fortunate accident. But if this plot should be divided, the two plots resulting would have a much greater likelihood of success, for each would be given elbow room, and you would avoid a confusion of interests which is quite as perplexing as the mistaken combination of two paragraph-thoughts in one paragraph. One story at a time is enough.

Furthermore, in a short-story nearly always, and in a novel usually, your tale should be *one person's* story. You must choose a central figure; you must tell your story with the interest centered upon the fortunes of one character, if you wish to achieve unity. Whose story is it to be, Montresor's or Fortunato's; Markheim's or the Dealer's; John Holden's or Ameera's? Poe, Stevenson, and Kipling asked themselves such questions before they began the stories in which these characters appear; and you must follow their example.

Unity of plot, however, has a still more especial significance in story-writing. It depends upon "sticking to the subject," but it is also dependent upon a proper manipulation of that subject. A story, potentially, can be indefinitely lengthened. If you wish, you can extend its remote beginnings and its ultimate results farther back than the birth, farther on than the grave of the hero. Conversely, it can be very materially shortened. We are inspired to write of the revenge which an Italian noble took upon his friend. Where begin? Where end? The early history of an Italian city, the remote beginnings of the feud *may* be brought into the story, the discovery of the bones of the murdered man by his great-grandchildren *may* be included to end it. The principal countries of Europe *may* be drawn upon for scenes in the flight of the suspected murderer. But Poe, as one sees in *The Cask of Amontillado*, begins his story in the hour of the revenge, and ends it with the consummation. He confines it not merely to one city, but to one place. This is an extreme example, perhaps; certainly such perfect unity of place and time is not always possible, nor always advisable. And yet, in every instance, the chances for success will be very much increased if the story-teller, before he begins to write, will restrict, as far as

probability will let him, both the scene and the time of the actions he is to recount. Sometimes this may be accomplished by briefly explaining all the scenes of the story which belong in a time earlier or later than the main action. Often enough the narrator, who is absolute monarch of his story, can make one scene and time do for actions which, in his original conception, happened far apart. So long as the tale remains probable, every simplification of this kind will increase the unity, and so the success, of his story. "Ah! passons au déluge," Racine said in the course of a certain story, a remark which may be freely translated into, "Don't begin before the Flood!"

COHERENCE IN THE STORY

For story-telling, Coherence is as vital as Unity; indeed, the necessity for a clear and logical development is more obvious in a story than anywhere else. The steps to this coherency are not so easy as they appear. In simple narrative one can follow a regular, chronological order, and be sure of an orderly development. But a story must always be interesting, and hence it will sometimes be advisable to plunge *in medias res*, to begin with the exciting middle in order that we shall be interested in the less stirring scenes which came before. Again, a story is made up of causal relations, and these relations must be explained without interrupting the flow of the tale. Furthermore, a story deals with characters whose past history must, in some measure, be known; with incidents whose origin must, in some degree, be accounted for. Clearly, "begin at the beginning and tell to the end" is not a sufficient direction.

Consider the age-old tale which Chaucer gave to his Pardoner: Three gamblers find a treasure. One of them goes to town for provisions, and, while he is absent, the others, inspired by greed, plan to murder him. But greed fills his heart too. He poisons their food, is murdered, the others eat; and so all die. In such a typical story, there must be (*a*) the antecedent action, which includes whatever information the reader may need in order to understand the place of action, the identity of the char-

acters, and the circumstances which lead to the plot. There is (*b*) the development of the plot; (*c*) the climax; (*d*) the conclusion. All of these can readily be worked out for this plot, or found in Chaucer's story.

Now the proper ordering of antecedent action, development of plot, climax, and conclusion, presents no especial difficulty, unless, indeed, one wishes to begin *in medias res*, as did Tennyson in many of his *Idylls of the King*. Even then it is only necessary to make sure that the reader grasps the chronological relations of each episode. Again, another requirement of coherence, that the causal relations between episode and episode should be explained without interrupting the flow of the narrative, requires only that interesting and effective transitions should lead from event to event. The various episodes in a story are like the bases in a ball game. You must get from one to another as expeditiously as possible.

The really troublesome problem in narrative coherence arises when one begins to consider the necessary explanation of scene, characters, and circumstances which must usually be provided for in the antecedent action of the story. If all of the explanatory circumstances are not given at the beginning, they must be brought in later where they may clog the story. Stevenson, in *A Gossip on Romance*, quotes a passage from Scott which illustrates this point in small compass: "'I remember the tune well, though I cannot guess what should at present so strongly recall it to my memory.' He took his flageolet from his pocket and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel, *who, close behind a fine spring about halfway down the descent, and which had once supplied the castle with water, was engaged in bleaching linen.* She immediately took up the song, —

"'Are these the links of Forth,' she said;
'Or are they the crooks of Dee,
Or the bonny woods of Warroch Head
That I so fain would see?'

"'By Heaven!' said Bertram, 'it is the very ballad.'"

The maiden should have been accounted for earlier so that the

romantic narrative of the incident might have run free. The marring clauses which I have italicized should not have been required. The remedy here, and in the larger field of the story, is to provide for coherence by getting *all* the explanation out of the way; to let the antecedent action be really antecedent to the narrative.

There is just one way to learn how to handle this portion of the story: observation, combined with experiment. Run through the beginnings of a dozen good stories and observe the method in each. You will see that, in each instance, the author has tucked away his explanations in the first lines, first paragraphs, or first pages. You will also discover that every story has its own way of disposing of this explanation, but that all methods are alike in one respect: they endeavor to make the necessary explanation natural and interesting. One author will resort to an interesting piece of description in which the required facts, incidentally, are included. Another will begin his tale with a preliminary narrative, a "curtain raiser" as it were; still another will so contrive his story proper that a few lines are sufficient to tell the reader all he needs to know of the characters and antecedent events. It is clear that although you *must* supply the necessary explanations, you need not make your first course so tasteless as to take away the appetite. No one doubts that all the necessary antecedent action is included in the first chapter of *Guy Mannering*, but few enjoy wading through it. Skill and ingenuity must be exercised upon this problem of how to open a story, and only a careful consideration of the plot to be developed will determine just what facts must be tucked into this prefatory portion. But one final suggestion may be of value, because it deals with material not so obvious as the place, time, actors, and circumstances, which will naturally have to be explained. In life, when a not unexpected event happens, we usually say, "I told you so." And we back up our assertion of foreknowledge by recalling various incidents which pointed towards this result. These incidents belong in the antecedent action. The start at the sight of a naked sword will be remembered when the villain is defeated at the climax because he is a coward.

The child Modred listening at the keyhole will be remembered when the man is traitor to his king. Such prophetic incidents are facts which look forwards for their explanation, and so, when introduced at the beginning with the other facts of which a knowledge will be required later, they are bound to help the narrative to cohere.

Every good story is a good example of antecedent action reasonably well handled, for otherwise it would not be a very good story. But perhaps the best illustration is to be found in a tale where the difficulty is really considerable. A notable instance is Honoré de Balzac's *La Grande Bretèche.* Here is a story of jealousy, in which the lover is punished in the sight of his mistress. The narrative of this punishment occupies about six pages. It could not, however, have been left in this simplicity, as was the very similar episode in *The Cask of Amontillado*, for we are sure to ask, Who was the lover? How did he come to fall in love with Mme. de Merret? What became of him after he was left in his frightful predicament? Balzac's method of supplying all this information is a marvel of technique. First come three pages of suggestive description by which a deserted chateau is made to assume an air of mystery. Next, an inquisitive lawyer is ushered in who tells the story of events at the chateau *subsequent* to the tragedy, a story which is interesting because it deepens the mystery hanging over La Grande Bretèche. Next comes the hostess of the inn. It is she who sheltered the lover, and her account supplies the love story which preceded the tragedy, the identity of the lover, the situation between husband and wife; in a word, the *antecedent action* which we require. And now the stage is clear for the story proper. We can follow it uninterruptedly because we know all that we need to know of the circumstances. We may stop with the terrible climax because what happened afterwards has been told. The proportions of this story are very unusual. Ordinarily the relation of the tale proper to all explanatory matter will be as ten is to one. But *La Grand Bretèche* presented especial difficulties, and their working out illustrates, all the more clearly because of the exaggeration in this particular instance, the method to be followed in the pursuit of coherence in a story.

EMPHASIS IN THE STORY

The directions for story-writing so far given regard the plot mainly, and they apply particularly to the work which must be done in the mind before the actual writing begins. Upon the handling of the plot depends also the proper emphasis of the story, and here not only the preliminary planning, but also the actual execution of the tale must be controlled by a determination to get all the effectiveness possible out of a given number of words.

Emphasis in the story, as in exposition, depends upon proportion and upon the arrangement of the materials. It is like the disposition of colors in a picture. The painter achieves his desired result by giving the most space to the tone which is to be prevailing, and by giving to that same tone the most prominent positions.

In a story, the writer who desires effective proportioning must have a care first of all for the antecedent action. This section of his narrative is not an integral portion of his tale; it is a necessary evil which must be tucked away at the beginning. But if the tale is to be properly emphatic, it must not only be disposed of at the beginning, as coherence demands; it must be condensed until its total length is but a small percentage of the whole narrative. Otherwise it will absorb an undue share of the reader's attention, with this unfortunate result, that his interest may begin to flag just when the story proper gets under way. Or, to put the case from another point of view, the writer may expend his labor and his time upon this introduction, and then out of misapprehension, or, if it is theme-work, out of weariness, condense unduly the development and the climactic portion of his story. Thus, for Coherence, tuck away your antecedent action at the beginning; and for Emphasis make it as brief as possible. *La Grande Bretèche* is not a good model for the emphasis of proportion. It is in no sense unemphatic, but, for special purposes, the introduction to the story proper takes up an unusual amount of space. The other stories included in this chapter in narrative will show more

clearly what space under normal circumstances should be given to the various parts of a story.

But we are not done with Emphasis. In a story, the causal relation between the incidents should all lead to a result which is both logical and striking. This result is the climax of the story. The climax should be the most emphatic moment in the tale. In order to be so, it must not only be the most significant moment in the story, it must also be placed where the most emphasis will fall upon it. This would naturally be the end. But the climax can seldom go to the very end of the tale. It consists of some unexpected, though logical, happening, some sudden revelation of an interesting situation, some definitive event in the lives of the characters; and after this happening, this revelation, or this event there is usually a final disposition of the characters which must be accomplished before the reader is willing to relinquish the tale. So the climax can seldom be placed at the end. Balzac's ingenious insertion of the subsequent action *before* his story proper began made it possible to secure the very conclusion for his climax. But in this respect also *La Grande Bretèche* is exceptional, and the other stories of this chapter will supply much more typical instances. Locate, for example, the climax of *Without Benefit of Clergy*, and notice what comes after.

Yet the climax must be as near the end as possible. If it is not, the reader will be bored by the excess of narrative which follows the highest point of the story, for when he knows what to expect, he is very nearly ready to stop. Or, if there are several climaxes and the strongest is not last, he will be disgusted by an anti-climax, that is, a moment of the story whose significance is out of proportion to the importance of the position which it holds. Put your main climax as near as may be to the very end.

Finally, in the handling of a climax, as in the handling of every part of a story, innumerable refinements are possible. The modern short story particularly is a carefully organized variety of narrative in which the practice of some of these refinements has raised technique to a high level of efficiency. A study of *Markheim*, where climax and conclusion are made to blend in the last words: "'You had better go for the police,' said he; 'I have

killed your master,'" will show much more than the choice of a fitting position for the high point of the story. The student will see that all the emphasis in the tale is carefully reserved for this climax. Every sentence from the first on creates an expectancy of some striking conclusion, and the narrative does not discharge its full force until this end is reached. Just this is true, also, of *The Cask of Amontillado*, where the first words of the story, "The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge," look forward to the climax which they imply.

This shift of all emphasis to the climax, this use of the art of suspense, is merely another way of making the story more emphatic. The method is useful because the modern short story usually depends for success, not upon a chain of incidents, each a little more effective than its predecessors, as in *Rip Van Winkle*, but upon a single impression which is to be the total effect of the story. The impressionistic story is excellent practice for the beginner in story-writing, because he will have to exercise the principles of Unity, Coherence, and Emphasis in narrative strenuously and to a high degree.

CHARACTER AND SETTING IN THE STORY

This discussion, so far, has been confined to one element of a story — plot. Subtract the plot from a story, and two other elements remain: the characters who performed the actions of this plot; and the setting or scene in which these actions took place. Both deserve special consideration, for both present special problems of their own.

How to get good characters for your story is not a question which can be answered in a rhetorical treatise. You must study life and use your imagination. How to put them in a story when you have them, is a question to be answered, so far as answer is possible, and answered quickly and simply. Make them act and make them talk; resort to explanation as little as possible. "By their fruits ye shall know them" applies to characters in fiction as well as to real people. We judge men by what they say and do, and the reader will comprehend your characters through dialogue

and action far more quickly than through labored discussion. It is, of course, not always possible to develop a complicated personality without resort to sheer exposition, and this will nearly always be true in the elaborate character development of a novel. But Stevenson succeeds in *Markheim*, and the majority of good short-story writers are to be grouped with him. Circumstances must always govern the method to be employed, but the more concrete, the more effective, is a rule that will usually hold. In a story which follows, Stevenson has gone so far as to personify a part of Markheim's personality in order to bring out in a dramatic dialogue certain characteristics which, otherwise, would have to be explained.

The last element of the story, setting, has already, in its independent form, been given a chapter. Rhetorically speaking, it is description in the service of narrative, and it includes all that is necessary to give real place and time to the story. Its position in narrative is subordinate, but very important, nevertheless, for only by adequate description can fictitious actions be given a background of apparent reality. The description included in your tale will be expository in its nature if an accurate account of the place and time of the narrative is required. It will be highly suggestive if the author seeks "atmosphere." In either case, the setting, to be good, must obey the laws governing description, which are discussed elsewhere in this book. It must also, however, obey another law imposed upon it by the subordinate position which, even in highly descriptive narrative, it must hold. The setting must be achieved with due brevity; it must not clog the narrative. For this reason, suggestive description is usually better suited to the purposes of a story-teller. The famous picture of the knight in Scott's *Talisman* is a *tour de force* of expository description; it is questionable whether readers of that novel would not have preferred a briefer even if thereby a less accurate account.

CONCLUSION

Story-writing, like every other kind of writing, is a matter of ideas plus straight thinking and adequate expression. The ideas

in this case will come from a sympathetic understanding of human nature and an imaginative comprehension of the springs of human action. Straight thinking in narrative regards those problems of plot arrangement which we have discussed under Unity, Coherence, and Emphasis and all that involves the harmonious development of the story. Adequate expression requires that the plot, character, and setting, so conceived, and so planned, should be put, in a fitting manner, into adequate words. The result may not be a *good* story, for absolute excellence will depend most of all upon the material which the writer is able to command. But, even if not valuable as literature, when properly conducted the experiment will be invaluable as an exercise in writing. And this is true because, while the constructing of a story requires the same careful thinking that must precede a piece of exposition, this thinking is expended upon more interesting and more pliable materials. Let the writer take, as Stevenson has done in the story which follows, a *situation*, that is, a relation between two people, or a man and his environment, a relation that is interesting and full of potential action. Let him get a plot, the simpler the better, by means of which this situation may develop, and carefully unify it. Let him arrange for the disposition of the antecedent action. Let him invent a climax which will be a complete revelation of the situation, and, by holding the reader in suspense, direct all expectancy in the story towards that climax. Let him first do all this, and then write out the story. He will certainly fail to equal Stevenson, and he will probably fall short of a masterpiece. But he will learn the value and the pleasure of intellectual labor in any advanced form of composition.

THE CASK OF AMONTILLADO[1]

EDGAR ALLAN POE

The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who

[1] Reprinted, by the kind permission of the publisher, from the edition of Poe published by G. P. Putnam's Sons, New York.

so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length* I would be avenged; this was a point definitely settled — but the very definiteness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

He had a weak point — this Fortunato — although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity — to practice imposture upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack, — but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting party-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

I said to him: "My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts."

"How?" said he, "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

"I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the

matter. You were not to be found, and I was fearful of losing a bargain."

"Amontillado!"

"I have my doubts."

"Amontillado!"

"And I must satisfy them."

"Amontillado!"

"As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me ——"

"Luchesi cannot tell Amontillado from Sherry."

"And yet some fools will have it that his taste is a match for your own."

"Come, let us go."

"Whither?"

"To your vaults."

"My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi ——"

"I have no engagement — come."

"My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are incrusted with nitre."

"Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado."

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a roquelaure closely about my person, I suffered him to hurry me to my palazzo.

There were no attendants at home; they had absconded to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed.

We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

"The pipe," said he.

"It is farther on," said I; "but observe the white webwork which gleams from these cavern walls."

He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

"Nitre?" he asked at length.

"Nitre," I replied. "How long have you had that cough?"

"Ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh!"

My poor friend found it impossible to reply for many minutes.

"It is nothing," he said at last.

"Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi ——"

"Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

"True — true," I replied; "and, indeed, I had no intention of alarming you unnecessarily — but you should use all proper caution. A draught of this Medoc will defend us from the damps."

Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mold.

"Drink," I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

"I drink," he said, "to the buried that repose around us."

"And I to your long life."

He again took my arm, and we proceeded.

"These vaults," he said, "are extensive."

"The Montresors," I replied, "were a great and numerous family."

"I forget your arms."

"A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are embedded in the heel."

"And the motto?"

"*Nemo me impune lacessit.*"

"Good!" he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

"The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough ——"

"It is nothing," he said; "let us go on. But first, another draught of the Medoc."

I broke and reached him a flagon of De Grâve. He emptied it at a breath. His eyes flashed with a fierce light. He laughed, and threw the bottle upward with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement — a grotesque one.

"You do not comprehend?" he said.

"Not I," I replied.

"Then you are not of the brotherhood."

"How?"

"You are not of the masons."

"Yes, yes," I said, "yes, yes."

"You? Impossible! A mason?"

"A mason," I replied.

"A sign," he said.

"It is this," I answered, producing a trowel from beneath the folds of my roquelaure.

"You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

"Be it so," I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We

continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and, descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depth of the recess. Its termination the feeble light did not enable us to see.

"Proceed," I said; "herein is the Amontillado. As for Luchesi ——"

"He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock; stood stupidly bewildered. A moment more, and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key, I stepped back from the recess.

"Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

"The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

"True," I replied; "the Amontillado."

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the masonwork, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated — I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I reëchoed — I aided — I surpassed them in volume and in strength. I did this and the clamorer grew still.

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh

that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said: —

"Ha! ha! ha! — he! he! he! — a very good joke indeed — an excellent jest. We will have many a rich laugh about it at the palazzo — he! he! he! — over our wine — he! he! he!"

"The Amontillado!" I said.

"He! he! he! — he! he! he! — yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo — the Lady Fortunato and the rest? Let us be gone."

"Yes," I said, "let us be gone."

"*For the love of God, Montresor!*"

"Yes," I said, "for the love of God!"

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud, —

"Fortunato!"

No answer. I called again, —

"Fortunato!"

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick — on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I reërected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat.*

LA GRANDE BRETÈCHE[1]

HONORÈ DE BALZAC

About one hundred yards from Vendôme, on the banks of the Loire, there stands an old dark-colored house, surmounted

[1] From the version by G. B. Ives, in the Balzac volume of *Little French Masterpieces*, New York and London, G. P. Putnam's Sons. Used by the kind permission of the publishers.

by a very high roof, and so completely isolated that there is not in the neighborhood a single evil smelling tannery or wretched inn, such as we see in the outskirts of almost every small town. In front of the house is a small garden bordering the river, in which the boxwood borders of the paths, once neatly trimmed, now grow at their pleasure. A few willows, born in the Loire, have grown as rapidly as the hedge which incloses the garden, and half conceal the house. The plants which we call weeds adorn the slope of the bank with their luxuriant vegetation. The fruit trees, neglected for ten years, bear no fruit; their offshoots form a dense undergrowth. The espaliers resemble hornbeam hedges. The paths, formerly graveled, are overrun with purslane; but, to tell the truth, there are no well-marked paths. From the top of the mountain upon which hang the ruins of the old château of the Dukes of Vendôme, the only spot from which the eye can look into this inclosure, you would say to yourself that, at a period which it is difficult to determine, that little nook was the delight of some gentleman devoted to roses and tulips, to horticulture in short, but especially fond of fine fruit. You espy an arbor, or rather the ruins of an arbor, beneath which a table still stands, not yet entirely consumed by time. At sight of that garden, which is no longer a garden, one may divine the negative delights of the peaceful life which provincials lead, as one divines the existence of a worthy tradesman by reading the epitaph on his tombstone. To round out the melancholy yet soothing thoughts which fill the mind, there is on one of the walls a sun-dial, embellished with this commonplace Christian inscription: ULTIMAM COGITA. The roof of the house is terribly dilapidated, the blinds are always drawn, the balconies are covered with swallows' nests, the doors are never opened. Tall weeds mark with green lines the cracks in the steps; the ironwork is covered with rust. Moon, sun, winter, summer, snow, have rotted the wood, warped the boards, and corroded the paint.

The deathly silence which reigns there is disturbed only by the birds, the cats, the martens, the rats and the mice, which are at liberty to run about, to fight, and to eat one another at their

will. An invisible hand has written everywhere the word MYSTERY. If, impelled by curiosity, you should go to inspect the house on the street side, you would see a high gate, arched at the top, in which the children of the neighborhood have made numberless holes. I learned later that that gate had been condemned ten years before. Through these irregular breaches you would be able to observe the perfect harmony between the garden front and the courtyard front. The same disorder reigns supreme in both. Tufts of weeds surround the pavements. Enormous cracks furrow the walls, whose blackened tops are enlaced by the countless tendrils of climbing plants. The steps are wrenched apart, the bell rope is rotten, the gutters are broken. "What fire from heaven has passed this way? What tribunal has ordered salt to be strewn upon this dwelling? Has God been insulted here? Has France been betrayed?" Such are the questions which one asks one's self. The reptiles crawl hither and thither without answering. That empty and deserted house is an immense riddle, the solution of which is known to no one.

It was formerly a small feudal estate and bore the name of La Grande Bretèche. During my stay at Vendôme, where Desplein had left me to attend a rich patient, the aspect of that strange building became one of my keenest pleasures. Was it not more than a mere ruin? Some souvenirs of undeniable authenticity are always connected with a ruin; but that abode, still standing, although in process of gradual demolition by an avenging hand, concealed a secret, an unknown thought; at the very least, it betrayed a caprice. More than once, in the evening, I wandered in the direction of the hedge, now wild and uncared for, which surrounded that inclosure. I defied scratches, and made my way into that ownerless garden, that estate which was neither public nor private; and I remained whole hours there contemplating its disarray. Not even to learn the story which would doubtless account for that extraordinary spectacle, would I have asked a single question of any Vendômese gossip. Straying about there, I composed delightful romances, I abandoned myself to little orgies of melancholy which enchanted me.

If I had learned the cause of that perhaps most commonplace neglect, I should have lost the unspoken poesy with which I intoxicated myself. To me that spot represented the most diverse images of human life darkened by its misfortunes; now it was the air of the cloister, minus the monks; again, the perfect peace of the cemetery, minus the dead speaking their epitaphic language; to-day, the house of the leper; to-morrow, that of the Fates; but it was, above all, the image of the province, with its meditation, with its hour-glass life. I have often wept there, but never laughed. More than once I have felt an involuntary terror, as I heard above my head the low rustling made by the wings of some hurrying dove. The ground is damp; you must beware of lizards, snakes, and toads, which wander about there with the fearless liberty of nature; above all, you must not fear the cold, for, after a few seconds, you feel an icy cloak resting upon your shoulders, like the hand of the Commendator on the neck of Don Juan. One evening I had shuddered there; the wind had twisted an old rusty weather-vane, whose shrieks resembled a groan uttered by the house at the moment that I was finishing a rather dismal melodrama, by which I sought to explain to myself that species of monumental grief. I returned to my inn, beset by somber thoughts. When I had supped, my hostess entered my room with a mysterious air, and said to me: —

"Here is Monsieur Regnault, monsieur."

"Who is Monsieur Regnault?"

"What! monsieur doesn't know Monsieur Regnault? That's funny!" she said, as she left the room.

Suddenly I saw a tall slender man, dressed in black, with his hat in his hand, who entered the room like a ram ready to rush at his rival, disclosing a retreating forehead, a small pointed head, and a pale face, not unlike a glass of dirty water. You would have said that he was the doorkeeper of some minister. He wore an old coat, threadbare at the seams; but he had a diamond in his shirt frill, and gold rings in his ears.

"To whom have I the honor of speaking, monsieur?" I asked him.

He took a chair, seated himself in front of my fire, placed his hat on my table, and replied, rubbing his hands: —

"Ah! it's very cold! I am Monsieur Regnault, monsieur."

I bowed, saying to myself, —

"*Il Bondacani!* Look for him!"

"I am the notary at Vendôme," he continued.

"I am delighted to hear it, monsieur," I exclaimed, "but I am not ready to make my will, for reasons best known to myself."

"Just a minute," he rejoined, raising his hand as if to impose silence upon me. "I beg pardon, monsieur, I beg pardon! I have heard that you go to walk sometimes in the garden of La Grande Bretèche."

"Yes, monsieur!"

"Just a minute," he said, repeating his gesture; "that practice constitutes a downright trespass. I have come, monsieur, in the name and as executor of the late Madame Countess de Merret, to beg you to discontinue your visits. Just a minute! I'm not a Turk, and I don't propose to charge you with a crime. Besides, it may well be that you are not aware of the circumstances which compel me to allow the finest mansion in Vendôme to fall to ruin. However, monsieur, you seem to be a man of education, and you must know that the law forbids entrance upon an inclosed estate under severe penalties. A hedge is as good as a wall. But the present condition of the house may serve as an excuse for your curiosity. I would ask nothing better than to allow you to go and come as you please in that house; but, as it is my duty to carry out the will of the testatrix, I have the honor, monsieur, to request you not to go into that garden again. Even I myself, monsieur, since the opening of the will, have never set foot inside that house, which, as I have had the honor to tell you, is a part of the estate of Madame de Merret. We simply reported the number of doors and windows, in order to fix the amount of the impost which I pay annually from the fund set aside for that purpose by the late countess. Ah! her will made a great deal of talk in Vendôme, monsieur."

At that, he stopped to blow his nose, the excellent man. I respected his loquacity, understanding perfectly that the ad-

ministration of Madame de Merret's property was the important event of his life — his reputation, his glory, his Restoration. I must needs bid adieu to my pleasant reveries, to my romances; so that I was not inclined to scorn the pleasure of learning the truth from an official source.

"Would it be indiscreet, monsieur," I asked him, "to ask you the reason of this extraordinary state of affairs?"

At that question an expression which betrayed all the pleasure that a man feels who is accustomed to ride a hobby passed over the notary's face. He pulled up his shirt collar with a self-satisfied air, produced his snuffbox, opened it, offered it to me, and at my refusal, took a famous pinch himself. He was happy; the man who has no hobby has no idea of the satisfaction that can be derived from life. A hobby is the precise mean between passion and monomania. At that moment I understood the witty expression of Sterne in all its extent, and I had a perfect conception of the joy with which Uncle Toby, with Trim's assistance, bestrode his battle horse.

"Monsieur," said Monsieur Regnault, "I was chief clerk to Master Roguin of Paris. An excellent office, of which you may have heard? No? Why, it was made famous by a disastrous failure. Not having sufficient money to practice in Paris, at the price to which offices had risen in 1816, I came here and bought the office of my predecessor. I had relatives in Vendôme, among others a very rich aunt, who gave me her daughter in marriage. Monsieur," he continued after a brief pause, "three months after being licensed by the Keeper of the Seals I was sent for one evening, just as I was going to bed (I was not then married), by Madame Countess de Merret, to come to her Château de Merret. Her maid, an excellent girl, who works in this inn to-day, was at my door with madame countess's carriage. But, just a minute! I must tell you, monsieur, that Monsieur Count de Merret had gone to Paris to die, two months before I came here. He died miserably there, abandoning himself to excesses of all sorts. You understand? — On the day of his departure madame countess had left La Grande Bretèche and had dismantled it. Indeed, some people declare that she burned the furniture and hangings, and all chattels whatsoever now contained in the

estate leased by the said — What on earth am I saying? I beg pardon, I thought I was dictating a lease — That she burned them," he continued, "in the fields at Merret. Have you been to Merret, monsieur? No?" he said, answering his own question. "Ah! that is a lovely spot! For about three months," he continued, after a slight shake of the head, "monsieur count and madame countess led a strange life.

"They received no guests; madame lived on the ground floor, and monsieur on the first floor. When madame countess was left alone, she never appeared except at church. Later, in her own house, at her château, she refused to see the friends who came to see her. She was already much changed when she left La Grande Bretèche to go to Merret. The dear woman — I say 'dear,' because this diamond came from her; but I actually only saw her once, — the excellent lady, then, was very ill; she had doubtless despaired of her health, for she died without calling a doctor; so that many of our ladies thought that she was not in full possession of her wits. My curiosity was therefore strangely aroused, monsieur, when I learned that Madame de Merret needed my services. I was not the only one who took an interest in that story. That same evening, although it was late, the whole town knew that I had gone to Merret. The maid answered rather vaguely the questions that I asked her on the road; she told me, however, that her mistress had received the sacrament from the curé of Merret during the day, and that she did not seem likely to live through the night.

"I reached the château about eleven o'clock; I mounted the main staircase. After passing through divers large rooms, high and dark, and as cold and damp as the devil, I reached the state bedchamber where the countess was. According to the reports that were current concerning that lady — I should never end, monsieur, if I should repeat all the stories that are told about her — I had thought of her as a coquette. But, if you please, I had much difficulty in finding her in the huge bed in which she lay. To be sure, to light that enormous wainscoted chamber of the old *régime*, where everything was so covered with dust that it made one sneeze simply to look at it, she had only

one of those old-fashioned Argand lamps. Ah! but you have never been to Merret. Well, monsieur, the bed is one of those beds of the olden time, with a high canopy of flowered material. A small night table stood beside the bed, and I saw upon it a copy of the Imitation of Jesus Christ, which, by the by, I bought for my wife, as well as the lamp. There was also a large couch for the attendant, and two chairs. Not a spark of fire. That was all the furniture. It wouldn't have filled ten lines in an inventory.

"Oh! my dear monsieur, if you had seen, as I then saw it, that huge room hung with dark tapestry, you would have imagined yourself transported into a genuine scene from a novel. It was icy cold; and, more than that, absolutely funereal," he added, raising his arm with a theatrical gesture and pausing for a moment. "By looking hard and walking close to the bed, I succeeded in discovering Madame de Merret, thanks to the lamp, the light of which shone upon the pillow. Her face was as yellow as wax, and resembled two clasped hands. She wore a lace cap, which revealed her lovely hair, as white as snow. She was sitting up, and seemed to retain that position with much difficulty. Her great black eyes, dulled by fever no doubt, and already almost lifeless, hardly moved beneath the bones which the eyebrows cover — these," he said, pointing to the arch over his eyes. — "Her brow was moist. Her fleshless hands resembled bones covered with tightly-drawn skin; her veins and muscles could be seen perfectly. She must have been very beautiful; but at that moment I was seized with an indefinable feeling at her aspect. Never before, according to those who laid her out, had a living creature attained such thinness without dying. In short, she was horrible to look at; disease had so wasted that woman that she was nothing more than a phantom. Her pale violet lips seemed not to move when she spoke to me. Although my profession had familiarized me with such spectacles, by taking me sometimes to the pillows of dying persons to take down their last wishes, I confess that the families in tears and despair whom I had seen were as nothing beside that solitary, silent woman in that enormous château.

"I did not hear the slightest sound, I could not detect the movement which the breathing of the sick woman should have imparted to the sheets that covered her; and I stood quite still, gazing at her in a sort of stupor. It seems to me that I am there now. At last her great eyes moved, she tried to raise her right hand, which fell back upon the bed, and these words came from her mouth like a breath, for her voice had already ceased to be a voice: 'I have been awaiting you with much impatience.' — Her cheeks suddenly flushed. It was a great effort for her to speak, monsieur. — 'Madame,' I said. She motioned to me to be silent. At that moment the old nurse rose and whispered in my ear: 'Don't speak; madame countess cannot bear to hear the slightest sound, and what you said might excite her.' — I sat down. A few moments later, Madame de Merret collected all her remaining strength, to move her right arm and thrust it, not without infinite difficulty, beneath her bolster; she paused for just a moment; then she made a last effort to withdraw her hand, and when she finally produced a sealed paper, drops of sweat fell from her brow. — 'I place my will in your hands,' she said. 'Oh, *mon Dieu!* oh!' — That was all. She grasped a crucifix that lay on her bed, hastily put it to her lips, and died. The expression of her staring eyes makes me shudder even now, when I think of it, She must have suffered terribly! There was a gleam of joy in her last glance, a sentiment which remained in her dead eyes.

"I carried the will away; and when it was opened, I found that Madame de Merret had appointed me her executor. She left all her property to the hospital at Vendôme with the exception of a few individual legacies. But these were her provisions with respect to La Grande Bretèche: She directed me to leave her house, for fifty years from the day of her death, in the same condition as at that moment that she died; forbidding any person whatsoever to enter the rooms, forbidding the slightest repairs to be made, and even setting aside a sum in order to hire keepers, if it should be found necessary, to assure the literal execution of her purpose. At the expiration of that period, if the desire of the testatrix has been carried out, the

house is to belong to my heirs, for monsieur knows that notaries cannot accept legacies. If not, La Grande Bretèche is to revert to whoever is entitled to it, but with the obligation to comply with the conditions set forth in a codicil attached to the will, which is not to be opened until the expiration of the said fifty years. The will was not attacked; and so ——"

At that, without finishing his sentence, the elongated notary glanced at me with a triumphant air, and I made him altogether happy by addressing a few compliments to him.

"Monsieur," I said, "you have made a profound impression upon me, so that I think I see that dying woman, paler than her sheets; her gleaming eyes terrify me; and I shall dream of her to-night. But you must have formed some conjecture concerning the provisions of that extraordinary will."

"Monsieur," he said with a comical reserve, "I never allow myself to judge the conduct of those persons who honor me by giving me a diamond."

I soon loosened the tongue of the scrupulous Vendômese notary, who communicated to me, not without long digressions, observations due to the profound politicians of both sexes whose decrees are law in Vendôme. But those observations were so contradictory and so diffuse that I almost fell asleep, despite the interest I took in that authentic narrative. The dull and monotonous tone of the notary, who was accustomed, no doubt, to listen to himself, and to force his clients and his fellow citizens to listen to him, triumphed over my curiosity.

"Aha! many people, monsieur," he said to me on the landing, "would like to live forty-five years more; but just a minute!" and with a sly expression, he placed his right forefinger on his nose, as if he would have said, "Just mark what I say." — "But to do that, to do that," he added, "a man must be less than sixty."

I closed my door, having been roused from my apathy by this last shaft, which the notary considered very clever; then I seated myself in my easy-chair, placing my feet on the andirons. I was soon absorbed in an imaginary romance *à la* Radcliffe, based upon the judicial observations of Monsieur Regnault, when my door, under the skillful manipulation of a woman's

hand, turned upon its hinges. My hostess appeared, a stout red-faced woman, of excellent disposition, who had missed her vocation: she was a Fleming, who should have been born in a picture by Teniers.

"Well, monsieur," she said, "no doubt Monsieur Regnault has given you his story of La Grande Bretèche?"

"Yes, Mother Lepas."

"What did he tell you?"

I repeated in a few words the chilling and gloomy story of Madame de Merret. At each sentence my hostess thrust out her neck, gazing at me with the true innkeeper's perspicacity — a sort of happy medium between the instinct of the detective, the cunning of the spy, and the craft of the trader.

"My dear Madame Lepas," I added, as I concluded, "you evidently know more, eh? If not, why should you have come up here?"

"Oh! on an honest woman's word, as true as my name's Lepas ——"

"Don't swear; your eyes are big with a secret. You knew Monsieur de Merret. What sort of a man was he?"

"Bless my soul! Monsieur de Merret was a fine man, whom you never could see the whole of, he was so long; an excellent gentleman, who came here from Picardy, and who had his brains very near his cap, as we say here. He paid cash for everything, in order not to have trouble with anybody. You see, he was lively. We women all found him very agreeable."

"Because he was lively?" I asked.

"That may be," she said. "You know, monsieur, that a man must have had something in front of him, as they say, to marry Madame de Merret, who, without saying anything against the others, was the loveliest and richest woman in the whole province. She had about twenty thousand francs a year. The whole town went to her wedding. The bride was dainty and attractive, a real jewel of a woman. Ah! they made a handsome couple at that time!"

"Did they live happily together?"

"Oh, dear! oh, dear! yes and no, so far as any one could tell; for, as you can imagine, we folks didn't live on intimate terms

with them. Madame de Merret was a kind-hearted woman, very pleasant, who had to suffer sometimes perhaps from her husband's quick temper; but although he was a bit proud, we liked him. You see, it was his business to be like that; when a man is noble, you know ——"

"However, some catastrophe must have happened, to make Monsieur and Madame de Merret separate so violently?"

"I didn't say there was any catastrophe, monsieur. I don't know anything about it."

"Good! I am sure now that you know all about it."

"Well, monsieur, I'll tell you all I know. When I saw Monsieur Regnault come up to your room, I had an idea that he would talk to you about Madame de Merret in connection with La Grande Bretèche. That gave me the idea of consulting with monsieur, who seems to me a man of good judgment and incapable of playing false with a poor woman like me, who never did anybody any harm, and yet who's troubled by her conscience. Up to this time I've never dared to speak out to the people of this neighborhood, for they're all sharp tongued gossips. And then, monsieur, I've never had a guest stay in my inn so long as you have, and to whom I could tell the story of the fifteen thousand francs."

"My dear Madame Lepas," I said, arresting the flood of her words, "if your confidence is likely to compromise me, I wouldn't be burdened with it for a moment, for anything in the world."

"Don't be afraid," she said, interrupting me; "you shall see."

This eagerness on her part made me think that I was not the only one to whom my worthy hostess had communicated the secret of which I dreaded to be the only confidant, and I listened.

"Monsieur," she began, "when the Emperor sent Spanish or other prisoners of war here, I had to board, at the expense of the government, a young Spaniard who was sent to Vendôme on parole. In spite of the parole, he went every day to show himself to the subprefect. He was a Spanish grandee! Nothing less! He had a name in *os* and *dia*, something like Bagos de Férédia. I have his name written on my register; you can read it if you wish. He was a fine young man for a Spaniard,

who they say are all ugly. He was only five feet two or three inches tall, but he was well built; he had little hands, which he took care of — oh! you should have seen; he had as many brushes for his hands as a woman has for all purposes! He had long black hair, a flashing eye, and rather a copper-colored skin, which I liked all the same. He wore such fine linen as I never saw before on any one, although I have entertained princesses, and among others General Bertrand, the Duke and Duchess d'Abrantès, Monsieur Decazes, and the King of Spain. He didn't eat much; but he had polite and pleasant manners, so that I couldn't be angry with him for it. Oh! I was very fond of him, although he didn't say four words a day, and it was impossible to have the slightest conversation with him; if any one spoke to him, he wouldn't answer; it was a fad, a mania that they all have, so they tell me. He read his breviary like a priest, he went to mass and to all the services regularly. Where did he sit? We noticed that later: about two steps from Madame de Merret's private chapel. As he took his seat there the first time that he came to the church, nobody imagined that there was any design in it. Besides, he never took his face off his prayer book, the poor young man! In the evening, monsieur, he used to walk on the mountain, among the ruins of the château. That was the poor man's only amusement; he was reminded of his own country there. They say that there's nothing but mountains in Spain.

"Very soon after he came here he began to stay out late. I was anxious when he didn't come home till midnight; but we all got used to his whim; he would take the key of the door, and we wouldn't wait for him. He lived in a house that we have on Rue de Casernes. Then one of our stablemen told us that one night, when he took the horses to drink, he thought he saw the Spanish grandee swimming far out in the river, like a real fish. When he came back, I told him to be careful of the eelgrass; he seemed vexed that he had been seen in the water. At last, monsieur, one day, or rather one morning, we didn't find him in his room; he hadn't come home. By hunting carefully everywhere, I found a writing in his table drawer, where there were fifty of the Spanish gold pieces which they call *portugaises*,

and which were worth about five thousand francs; and then there were ten thousand francs' worth of diamonds in a little sealed box. His writing said that in case he didn't return, he left us this money and his diamonds, on condition that we would found masses to thank God for his escape and his salvation. In those days I still had my man, who went out to look for him. And here's the funny part of the story: he brought back the Spaniard's clothes, which he found under a big stone in a sort of shed by the river, on the château side, almost opposite La Grande Bretèche.

"My husband went there so early that no one saw him; he burned the clothes after reading the letter, and we declared, according to Count Férédia's wish, that he had escaped. The subprefect set all the gendarmerie on his track, but, bless my soul! they never caught him. Lepas believed that the Spaniard had drowned himself. For my part, monsieur, I don't think it; I think rather that he was mixed up in Madame de Merret's business, seeing that Rosalie told me that the crucifix that her mistress thought so much of that she had it buried with her, was made of ebony and silver; now, in the early part of his stay here, Monsieur Férédia had one of silver and ebony, which I didn't see afterwards. Tell me now, monsieur, isn't it true that I needn't have any remorse about the Spaniard's fifteen thousand francs, and that they are fairly mine?"

"Certainly. But did you never try to question Rosalie?" I asked her.

"Oh! yes, indeed, monsieur. But would you believe it? That girl is like a wall. She knows something, but it's impossible to make her talk."

After conversing a moment more with me, my hostess left me beset by undefined and dismal thoughts, by a romantic sort of curiosity, a religious terror not unlike the intense emotion that seizes us when we enter a dark church at night and see a dim light in the distance under the lofty arches; a vague figure gliding along, or the rustling of a dress or a surplice; it makes us shudder. La Grande Bretèche and its tall weeds, its condemned windows, its rusty ironwork, its closed doors, its deserted rooms, suddenly appeared before me in fantastic guise.

I tried to penetrate that mysterious abode, seeking there the kernel of that somber story, of that drama which had caused the death of three persons. In my eyes Rosalie was the most interesting person in Vendôme. As I scrutinized her, I detected traces of some inmost thought, despite the robust health that shone upon her plump cheeks. There was in her some seed of remorse or of hope; her manner announced a secret, as does that of the devotee who prays with excessive fervor, or that of the infanticide, who constantly hears her child's last cry. However, her attitude was artless and natural, her stupid smile had no trace of criminality, and you would have voted her innocent simply by glancing at the large handkerchief with red and blue squares which covered her vigorous bust, confined by a gown with white and violet stripes.

"No," I thought, "I won't leave Vendôme without learning the whole story of La Grande Bretèche. To obtain my end, I will become Rosalie's friend, if it is absolutely necessary."

"Rosalie?" I said one evening.

"What is it, monsieur?"

"You are not married?"

She started slightly.

"Oh! I sha'n't lack men when I take a fancy to be unhappy!" she said with a laugh.

She speedily overcame her inward emotion; for all women, from the great lady down to the servant at an inn, have a self-possession which is peculiar to them.

"You are fresh and appetizing enough not to lack suitors. But tell me, Rosalie, why did you go to work in an inn when you left Madame de Merret's? Didn't she leave you some money?"

"Oh, yes! but my place is the best in Vendôme, monsieur."

This reply was one of those which judges and lawyers call dilatory. Rosalie seemed to me to occupy in that romantic story the position of the square in the middle of the chessboard; she was at the very center of interest and of truth; she seemed to me to be tied up in the clew; it was no longer an ordinary case of attempting seduction; there was in that girl the last

chapter of a romance; and so, from that moment, Rosalie became the object of my attentions. By dint of studying the girl, I observed in her, as in all women to whom we devote all our thoughts, a multitude of good qualities: she was neat and clean, and she was fine looking — that goes without saying; she had also the attractions which our desire imparts to women, in whatever station of life they may be. A fortnight after the notary's visit, I said to Rosalie one evening, or rather one morning, for it was very early: —

"Tell me all that you know about Madame de Merret."

"Oh, don't ask me that, Monsieur Horace!" she replied in alarm.

Her pretty face darkened, her bright color vanished, and her eyes lost their humid, innocent light. But I insisted.

"Well," she rejoined, "as you insist upon it, I will tell you; but keep my secret!"

"Of course, of course, my dear girl; I will keep all your secrets with the probity of a thief, and that is the most loyal probity that exists."

"If it's all the same to you," she said, "I prefer that it should be with your own."

Thereupon she arranged her neckerchief, and assumed the attitude of a story-teller; for there certainly is an attitude of trust and security essential to the telling of a story. The best stories are told at a certain hour, and at the table, as we all are now. No one ever told a story well while standing, or fasting. But if it were necessary to reproduce faithfully Rosalie's diffuse eloquence, a whole volume would hardly suffice. Now, as the event of which she gave me a confused account, occupied, between the loquacity of the notary and that of Madame Lepas, the exact position of the mean terms of an arithmetical proportion between the two extremes, it is only necessary for me to repeat it to you in a few words. Therefore I abridge.

The room which Madame de Merret occupied at La Grande Bretèche was on the ground floor. A small closet, about four feet deep, in the wall, served as her wardrobe. Three months before the evening, the incidents of which I am about to narrate, Madame de Merret had been so seriously indisposed that her

husband left her alone in her room and slept in a room on the first floor. By one of those chances which it is impossible to foresee, he returned home, on the evening in question, two hours later than usual, from the club to which he was accustomed to go to read the newspapers and to talk politics with the people of the neighborhood. His wife supposed that he had come home, and had gone to bed and to sleep. But the invasion of France had given rise to a lively discussion; the game of billiards had been very close, and he had lost forty francs, an enormous sum at Vendôme, where everybody hoards money, and where manners are confined within the limits of a modesty worthy of all praise, which perhaps is the source of a true happiness of which no Parisian has a suspicion.

For some time past Monsieur de Merret had contented himself with asking Rosalie if his wife were in bed; at the girl's reply, always in the affirmative, he went immediately to his own room with the readiness born of habit and confidence. But on returning home that evening, he took it into his head to go to Madame de Merret's room, to tell of his misadventure and perhaps also to console himself for it. During dinner he had remarked that Madame de Merret was very coquettishly dressed; he said to himself as he walked home from the club, that his wife was no longer ill, that her convalescence had improved her; but he perceived it, as husbands notice everything, a little late. Instead of calling Rosalie, who at that moment was busy in the kitchen, watching the cook and the coachman play a difficult hand of *brisque*, Monsieur de Merret went to his wife's room, lighted by his lantern, which he had placed on the top step of the stairs. His footstep, easily recognized, resounded under the arches of the corridor. At the instant that he turned the knob of his wife's door, he fancied that he heard the door of the closet that I have mentioned close; but when he entered, Madame de Merret was alone, standing in front of the hearth. The husband naïvely concluded that Rosalie was in the closet; however, a suspicion, that rang in his ears like the striking of a clock, made him distrustful; he looked at his wife and detected in her eyes something indefinable of confusion and dismay.

"You come home very late," she said.

That voice, usually so pure and so gracious, seemed to him slightly changed. He made no reply, but at that moment Rosalie entered the room. That was a thunderclap to him. He walked about the room, from one window to another, with a uniform step and with folded arms.

"Have you learned anything distressing, or are you ill?" his wife timidly asked him, while Rosalie undressed her.

He made no reply.

"You may go," said Madame de Merret to her maid; "I will put on my curl papers myself."

She divined some catastrophe simply from the expression of her husband's face, and she preferred to be alone with him. When Rosalie was gone, or was supposed to be gone, for she stayed for some moments in the corridor, Monsieur de Merret took his stand in front of his wife, and said to her coldly:—

"Madame, there is some one in your closet."

She looked at her husband calmly, and replied simply:—

"No, monsieur."

That "no" tore Monsieur de Merret's heart, for he did not believe it; and yet his wife had never seemed to him purer and more holy than she seemed at that moment. He rose to open the closet door; Madame de Merret took his hand, stopped him, looked at him with a melancholy expression, and said in a voice strangely moved:—

"If you find no one, reflect that all is at an end between us!"

The indescribable dignity of his wife's attitude reawoke the gentleman's profound esteem for her, and inspired in him one of those resolutions which require only a vaster theater in order to become immortal.

"No," he said, "I will not do it, Josephine. In either case, we should be separated forever. Listen; I know all the purity of your soul, and I know that you lead the life of a saint, and that you would not commit a mortal sin to save your life."

At these words, Madame de Merret looked at her husband with a haggard eye.

"See, here is your crucifix; swear to me before God that there is no one there, and I will believe you, I will never open that door."

Madame de Merret took the crucifix and said:—

"I swear it."

"Louder," said the husband, "and repeat after me: 'I swear before God that there is no one in that closet.'"

She repeated the words without confusion.

"It is well," said Monsieur de Merret, coldly. After a moment's silence, "This is a very beautiful thing that I did not know you possessed," he said, as he examined the crucifix of ebony incrusted with silver and beautifully carved.

"I found it at Duvivier's; when that party of prisoners passed through Vendôme last year, he bought it of a Spanish monk."

"Ah!" said Monsieur de Merret, replacing the crucifix on the nail. And he rang. Rosalie did not keep him waiting. Monsieur de Merret walked hastily to meet her, led her into the embrasure of the window looking over the garden, and said to her in a low voice: —

"I know that Gorenflot wants to marry you, that poverty alone prevents you from coming together, and that you have told him that you would not be his wife until he found some way to become a master mason. Well, go to him, and tell him to come here with his trowel and his tools. Manage so as not to wake anybody in his house but him; his fortune will exceed your desires. Above all, go out of this house without chattering, or ——"

He frowned. Rosalie started, and he called her back.

"Here, take my pass-key," he said.

"Jean!" shouted Monsieur de Merret in the corridor, in a voice of thunder.

Jean, who was both his coachman and his confidential man, left his game of *brisque* and answered the summons.

"Go to bed, all of you," said his master, motioning to him to come near. And he added, but in an undertone: "When they are all asleep, *asleep*, do you understand, you will come down and let me know."

Monsieur de Merret, who had not lost sight of his wife while giving his orders, calmly returned to her side in front of the fire, and began to tell her about the game of billiards and the discussion at the club. When Rosalie returned she found monsieur and madame talking most amicably. The gentleman had recently had plastered all the rooms which composed his reception

apartment on the ground floor. Plaster is very scarce in Vendôme, and the cost of transportation increases the price materially; so he had purchased quite a large quantity, knowing that he would readily find customers for any that he might have left. That circumstance suggested the design which he proceeded to carry out.

"Gorenflot is here, monsieur," said Rosalie in an undertone.

"Let him come in," replied the Picard gentleman aloud.

Madame de Merret turned pale when she saw the mason.

"Gorenflot," said her husband, "go out to the carriage house and get some bricks, and bring in enough to wall up the door of this closet; you can use the plaster that I had left over, to plaster the wall." Then, beckoning Rosalie and the workman to him, he said in a low tone: "Look you, Gorenflot, you will sleep here to-night. But to-morrow morning you shall have a passport to go abroad, to a city which I will name to you. I will give you six thousand francs for your journey. You will remain ten years in that city; if you are not satisfied there, you can settle in another city, provided that it is in the same country. You will go by way of Paris, where you will wait for me. There I will give you a guarantee to pay you six thousand francs more on your return, in case you have abided by the conditions of our bargain. At that price you should be willing to keep silent concerning what you have done here to-night. As for you, Rosalie, I will give you ten thousand francs, which will be paid to you on the day of your wedding, provided you marry Gorenflot; but, in order to be married, you will have to be silent; if not, no dower."

"Rosalie," said Madame de Merret, "come here and arrange my hair."

The husband walked tranquilly back and forth, watching the door, the mason, and his wife, but without any outward sign of injurious suspicion. Gorenflot was obliged to make a noise; Madame de Merret seized an opportunity, when the workman was dropping some bricks, and when her husband was at the other end of the room, to say to Rosalie: —

"A thousand francs a year to you, my dear child, if you can tell Gorenflot to leave a crack at the bottom. — Go and help him," she said coolly, aloud.

Monsieur and Madame de Merret said not a word while Gorenflot was walling up the door. That silence was the result of design on the husband's part, for he did not choose to allow his wife a pretext for uttering words of double meaning; and on Madame de Merret's part, it was either prudence or pride. When the wall was half built, the crafty mason seized a moment when the gentleman's back was turned, to strike his pickax through one of the panes of the glass door. That act gave Madame de Merret to understand that Rosalie had spoken to Gorenflot. At that moment, all three saw a man's face, dark and somber, with black hair and fiery eyes. Before her husband had turned, the poor woman had time to make a motion of her head to the stranger, to whom that signal meant, "Hope!"

At four o'clock, about daybreak, for it was September, the work was finished. The mason remained in the house under the eye of Jean, and Monsieur de Merret slept in his wife's chamber. In the morning, on rising, he said carelessly: —

"Ah! by the way, I must go to the mayor's office for the passport."

He put his hat on his head, walked towards the door, turned back and took the crucifix. His wife fairly trembled with joy.

"He will go to Duvivier's," she thought.

As soon as the gentleman had left the room, Madame de Merret rang for Rosalie; then, in a terrible voice, she cried: —

"The pickax! the pickax! and to work! I saw how Gorenflot understood last night; we shall have time to make a hole, and stop it up."

In a twinkling Rosalie brought her mistress a sort of small ax, and she, with an ardor which no words can describe, began to demolish the wall. She had already loosened several bricks, when, as she stepped back to deal a blow even harder than the preceding ones, she saw Monsieur de Merret behind her; she fainted.

"Put madame on her bed," said the gentleman, coldly.

Anticipating what was likely to happen during his absence, he had laid a trap for his wife; he had simply written to the mayor, and had sent a messenger to Duvivier. The jeweller arrived just as the disorder in the room had been repaired.

"Duvivier," asked Monsieur de Merret, "didn't you buy some crucifixes from the Spaniards who passed through here?"

"No, monsieur."

"Very well; I thank you," he said, exchanging with his wife a tigerlike glance. — "Jean," he added, turning towards his confidential valet, "you will have my meals served in Madame de Merret's room; she is ill, and I shall not leave her until she is well again."

The cruel man remained with his wife twenty days. During the first days, when there was a noise in the walled-up closet and Josephine attempted to implore him in behalf of the dying unknown, he replied, not allowing her to utter a word: —

"You have sworn on the cross that there was no one there."

WITHOUT BENEFIT OF CLERGY

RUDYARD KIPLING

Before my Spring I garnered Autumn's gain,
Out of her time my field was white with grain,
  The year gave up her secrets to my woe.
Forced and deflowered each sick season lay,
In mystery of increase and decay;
I saw the sunset ere men saw the day,
  Who am too wise in that I should not know.
— *Bitter Waters.*

I

"But if it be a girl?"

"Lord of my life, it cannot be. I have prayed for so many nights, and sent gifts to Sheikh Badl's shrine so often, that I know God will give us a son — a man child that shall grow into a man. Think of this and be glad. My mother shall be his mother till I can take him again, and the mullah of the Pattan mosque shall cast his nativity — God send he be born in an aus-

picious hour! — and then, and then thou wilt never weary of me, thy slave."

"Since when hast thou been a slave, my queen?"

"Since the beginning — till this mercy came to me. How could I be sure of thy love when I knew that I had been bought with silver?"

"Nay, that was the dowry. I paid it to thy mother."

"And she has buried it, and sits upon it all day long like a hen. What talk is yours of dower! I was bought as though I had been a Lucknow dancing girl instead of a child."

"Art thou sorry for the sale?"

"I have sorrowed; but to-day I am glad. Thou wilt never cease to love me now? — answer, my king."

"Never — never. No."

"Not even though the *mem-log* — the white women of thy own blood — love thee? And remember, I have watched them driving in the evening; they are very fair."

"I have seen fire balloons by the hundred. I have seen the moon, and — then I saw no more fire balloons."

Ameera clapped her hands and laughed. "Very good talk," she said. Then with an assumption of great stateliness: "It is enough. Thou hast my permission to depart — if thou wilt."

The man did not move. He was sitting on a low red-lacquered couch in a room furnished only with a blue and white floor cloth, some rugs, and a very complete collection of native cushions. At his feet sat a woman of sixteen, and she was all but all the world in his eyes. By every rule and law she should have been otherwise, for he was an Englishman, and she a Mussulman's daughter bought two years before from her mother, who, being left without money, would have sold Ameera shrieking to the Prince of Darkness if the price had been sufficient.

It was a contract entered into with a light heart; but even before the girl had reached her bloom she came to fill the greater portion of John Holden's life. For her, and the withered hag her mother, he had taken a little house overlooking the great red-walled city, and found — when the marigolds had sprung up by the well in the courtyard and Ameera had established herself

according to her own ideas of comfort, and her mother had ceased grumbling at the inadequacy of the cooking places, the distance from the daily market, and at matters of housekeeping in general — that the house was to him his home. Any one could enter his bachelor's bungalow by day or night, and the life that he led there was an unlovely one. In the house in the city his feet only could pass beyond the outer courtyard to the women's rooms; and when the big wooden gate was bolted behind him he was king in his own territory, with Ameera for queen. And there was going to be added to this kingdom a third person whose arrival Holden felt inclined to resent. It interfered with his perfect happiness. It disarranged the orderly peace of the house that was his own. But Ameera was wild with delight at the thought of it, and her mother not less so. The love of a man, and particularly a white man, was at the best an inconstant affair, but it might, both women argued, be held fast by a baby's hands. "And then," Ameera would always say, "then he will never care for the white *mem-log*. I hate them all—I hate them all."

"He will go back to his own people in time," said the mother; "but by the blessing of God that time is yet afar off."

Holden sat silent on the couch thinking of the future, and his thoughts were not pleasant. The drawbacks of a double life are manifold. The Government, with singular care, had ordered him out of the station for a fortnight on special duty in the place of a man who was watching by the bedside of a sick wife. The verbal notification of the transfer had been edged by a cheerful remark that Holden ought to think himself lucky in being a bachelor and a free man. He came to break the news to Ameera.

"It is not good," she said slowly, "but it is not all bad. There is my mother here, and no harm will come to me — unless indeed I die of pure joy. Go thou to thy work and think no troublesome thoughts. When the days are done I believe . . . nay, I am sure. And — and then I shall lay *him* in thy arms, and thou wilt love me forever. The train goes to-night, at midnight is it not? Go now, and do not let thy heart be heavy by cause of me. But thou wilt not delay in returning? Thou wilt not stay

on the road to talk to the bold white *mem-log*. Come back to me swiftly, my life."

As he left the courtyard to reach his horse that was tethered to the gatepost, Holden spoke to the white-haired old watchman who guarded the house, and bade him under certain contingencies dispatch the filled up telegraph form that Holden gave him. It was all that could be done, and with the sensations of a man who has attended his own funeral Holden went away by the night mail to his exile. Every hour of the day he dreaded the arrival of the telegram, and every hour of the night he pictured to himself the death of Ameera. In consequence his work for the state was not of first-rate quality, nor was his temper towards his colleagues of the most amiable. The fortnight ended without a sign from his home, and, torn to pieces by his anxieties, Holden returned to be swallowed up for two precious hours by a dinner at the club, wherein he heard, as a man hears in a swoon, voices telling him how execrably he had performed the other man's duties, and how he had endeared himself to all his associates. Then he fled on horseback through the night with his heart in his mouth. There was no answer at first to his blows on the gate, and he had just wheeled his horse round to kick it in when Pir Khan appeared with a lantern and held his stirrup.

"Has aught occurred?" said Holden.

"The news does not come from my mouth, Protector of the Poor, but —" He held out his shaking hand as befitted the bearer of good news who is entitled to a reward.

Holden hurried through the courtyard. A light burned in the upper room. His horse neighed in the gateway, and he heard a shrill little wail that sent all the blood into the apple of his throat. It was a new voice, but it did not prove that Ameera was alive.

"Who is there?" he called up the narrow brick staircase.

There was a cry of delight from Ameera, and then the voice of the mother, tremulous with old age and pride — "We be two women and — the — man — thy — son."

On the threshold of the room Holden stepped on a naked dagger, that was laid there to avert ill luck, and it broke at the hilt under his impatient heel.

"God is great!" cooed Ameera in the half light. "Thou hast taken his misfortunes on thy head."

"Ay, but how is it with thee, life of my life? Old woman, how is it with her?"

"She has forgotten her sufferings for joy that the child is born. There is no harm; but speak softly," said the mother.

"It only needed thy presence to make me all well," said Ameera. "My king, thou hast been very long away. What gifts hast thou for me? Ah, ah! It is I that bring gifts this time. Look, my life, look. Was there ever such a babe? Nay, I am too weak even to clear my arm from him."

"Rest, then, and do not talk. I am here, *bachari* [little woman]."

"Well said, for there is a bond and a heel rope [*peecha ree*] between us now that nothing can break. Look — canst thou see in this light? He is without spot or blemish. Never was such a man child. *Ya illah!* he shall be a pundit — no, a trooper of the Queen. And, my life, dost thou love me as well as ever, though I am faint and sick and worn? Answer truly."

"Yea. I love as I have loved, with all my soul. Lie still, pearl, and rest."

"Then do not go. Sit by my side here — so. Mother, the lord of this house needs a cushion. Bring it." There was an almost imperceptible movement on the part of the new life that lay in the hollow of Ameera's arm. "Aho!" she said, her voice breaking with love. "The babe is a champion from his birth. He is kicking me in the side with mighty kicks. Was there ever such a babe! And he is ours to us — thine and mine. Put thy hand on his head, but carefully, for he is very young, and men are unskilled in such matters."

Very cautiously Holden touched with the tips of his fingers the downy head.

"He is of the Faith," said Ameera; "for lying here in the night watches I whispered the Call to Prayer and the Profession of Faith into his ears. And it is most marvelous that he was born upon a Friday, as I was born. Be careful of him, my life; but he can almost grip with his hands."

Holden found one helpless little hand that closed feebly on his finger. And the clutch ran through his body till it settled about his heart. Till then his sole thought had been for Ameera. He began to realize that there was some one else in the world, but he could not feel that it was a veritable son with a soul. He sat down to think, and Ameera dozed lightly.

"Get hence, *sahib*," said her mother under her breath. "It it not good that she should find you here on waking. She must be still."

"I go," said Holden, submissively. "Here be rupees. See that my *baba* gets fat and finds all that he needs."

The chink of the silver roused Ameera. "I am his mother, and no hireling," she said weakly. "Shall I look to him more or less for the sake of money? Mother, give it back. I have borne my lord a son."

The deep sleep of weakness came upon her almost before the sentence was completed. Holden went down to the courtyard very softly, with his heart at ease. Pir Khan, the old watchman, was chuckling with delight. "This house is now complete," he said, and without further comment thrust into Holden's hands the hilt of a saber worn many years ago when he, Pir Khan, served the Queen in the police. The bleat of a tethered goat came from the well curb.

"There be two," said Pir Khan, "two goats of the best. I bought them, and they cost much money; and since there is no birth party assembled their flesh will be all mine. Strike craftily, *sahib!* 'Tis an ill-balanced saber at the best. Wait till they raise their heads from cropping the marigolds."

"And why?" said Holden, bewildered.

"For the birth sacrifice. What else? Otherwise the child being unguarded from fate may die. The Protector of the Poor knows the fitting words to be said."

Holden had learned them once with little thought that he would ever speak them in earnest. The touch of the cold saber hilt in his palm turned suddenly to the clinging grip of the child upstairs — the child that was his own son — and a dread of loss filled him.

"Strike!" said Pir Khan. "Never life came into the world

but life was paid for it. See, the goats have raised their heads. Now! With a drawing cut!"

Hardly knowing what he did Holden cut twice as he muttered the Mohammedan prayer that runs: "Almighty! In place of this my son I offer life for life, blood for blood, head for head, bone for bone, hair for hair, skin for skin." The waiting horse snorted and bounded in his pickets at the smell of the raw blood that spirted over Holden's riding boots.

"Well smitten!" said Pir Khan, wiping the saber. "A swordsman was lost in thee. Go with a light heart, heaven born. I am thy servant, and the servant of thy son. May the Presence live a thousand years and . . . the flesh of the goats is all mine?" Pir Khan drew back richer by a month's pay. Holden swung himself into the saddle and rode off through the low-hanging wood smoke of the evening. He was full of riotous exultation, alternating with a vast vague tenderness directed towards no particular object, that made him choke as he bent over the neck of his uneasy horse. "I never felt like this in my life," he thought. "I'll go to the club and pull myself together."

A game of pool was beginning, and the room was full of men. Holden entered, eager to get to the light and the company of his fellows, singing at the top of his voice:—

"'In Baltimore a-walking, a lady I did meet!'"

"Did you?" said the club secretary from his corner. "Did she happen to tell you that your boots were wringing wet? Great goodness, man, it's blood!"

"Bosh!" said Holden, picking his cue from the rack. "May I cut in? It's dew. I've been riding through high crops. My faith! my boots are in a mess, though!"

"'And if it be a girl she shall wear a wedding ring,
And if it be a boy he shall fight for his king,
With his dirk, and his cap, and his little jacket blue,
He shall walk the quarter-deck ——'"

"Yellow on blue — green next player," said the marker monotonously.

"'*He shall walk the quarter-deck*' — Am I green, marker? — '*He shall walk the quarter-deck*' — eh! that's a bad shot — '*As his daddy used to do!*'"

"I don't see that you have anything to crow about," said a zealous junior civilian acidly. "The Government is not exactly pleased with your work when you relieved Sanders."

"Does that mean a wigging from headquarters?" said Holden with an abstracted smile. "I think I can stand it."

The talk beat up round the ever fresh subject of each man's work, and steadied Holden till it was time to go to his dark empty bungalow, where his butler received him as one who knew all his affairs. Holden remained awake for the greater part of the night, and his dreams were pleasant ones.

II

"How old is he now?"

"*Ya illah!* What a man's question! He is all but six weeks old; and on this night I go up to the housetop with thee, my life, to count the stars. For that is auspicious. And he was born on a Friday under the sign of the Sun, and it has been told to me that he will outlive us both and get wealth. Can we wish for aught better, beloved?"

"There is nothing better. Let us go up to the roof, and thou shalt count the stars — but a few only, for the sky is heavy with cloud."

"The winter rains are late, and maybe they come out of season. Come, before all the stars are hid. I have put on my richest jewels."

"Thou hast forgotten the best of all."

"*Ai!* Ours. He comes also. He has never yet seen the skies."

Ameera climbed the narrow staircase that led to the flat roof. The child, placid and unwinking, lay in the hollow of her right arm, gorgeous in silver-fringed muslin with a small

skullcap on his head. Ameera wore all that she valued most. The diamond nose stud that takes the place of the Western patch in drawing attention to the curve of the nostril, the gold ornament in the center of the forehead studded with tallow-drop emeralds and flawed rubies, the heavy circlet of beaten gold that was fastened round her neck by the softness of the pure metal, and the chinking curb patterned silver anklets hanging low over the rosy ankle bone. She was dressed in jade-green muslin as befitted a daughter of the Faith, and from shoulder to elbow and elbow to wrist ran bracelets of silver tied with floss silk, frail glass bangles slipped over the wrist in proof of the slenderness of the hand, and certain heavy gold bracelets that had no part in her country's ornaments but, since they were Holden's gift and fastened with a cunning European snap, delighted her immensely.

They sat down by the low white parapet of the roof, overlooking the city and its lights.

"They are happy down there," said Ameera. "But I do not think that they are as happy as we. Nor do I think the white *mem-log* are as happy. And thou?"

"I know they are not."

"How dost thou know?"

"They give their children over to the nurses."

"I have never seen that," said Ameera with a sigh, "nor do I wish to see. *Ahi!*" — she dropped her head on Holden's shoulder — "I have counted forty stars, and I am tired. Look at the child, love of my life, he is counting too."

The baby was staring with round eyes at the dark of the heavens. Ameera placed him in Holden's arms, and he lay there without a cry.

"What shall we call him among ourselves?" she said. "Look! Art thou ever tired of looking? He carries thy very eyes. But the mouth ——"

"Is thine, most dear. Who should know better than I?"

"'Tis such a feeble mouth. Oh, so small! And yet it holds my heart between its lips. Give him to me now. He has been too long away."

"Nay, let him lie; he has not yet begun to cry."

"When he cries thou wilt give him back — eh? What a man of mankind thou art! If he cried he were only the dearer to me. But, my life, what little name shall we give him?"

The small body lay close to Holden's heart. It was utterly helpless and very soft. He scarcely dared to breathe for fear of crushing it. The caged green parrot that is regarded as a sort of guardian spirit in most native households moved on its perch and fluttered a drowsy wing.

"There is the answer," said Holden. "Mian Mittu has spoken. He shall be the parrot. When he is ready he will talk mightily and run about. Mian Mittu is the parrot in thy — in the Mussulman tongue, is it not?"

"Why put me so far off?" said Ameera fretfully. "Let it be like unto some English name — but not wholly. For he is mine."

"Then call him Tota, for that is likest English."

"Ay, Tota, and that is still the parrot. Forgive me, my lord, for a minute ago, but in truth he is too little to wear all the weight of Mian Mittu for name. He shall be Tota — our Tota to us. Hearest thou, O small one? Littlest, thou art Tota." She touched the child's cheek, and he waking wailed, and it was necessary to return him to his mother, who soothed him with the wonderful rhyme of "*Arê koko, Jarê koko!*" which says: —

"Oh, crow! Go crow! Baby's sleeping sound,
And the wild plums grow in the jungle, only a penny a pound,
Only a penny a pound, *baba*, only a penny a pound."

Reassured many times as to the price of those plums, Tota cuddled himself down to sleep. The two sleek, white well-bullocks in the courtyard were steadily chewing the cud of their evening meal; old Pir Khan squatted at the head of Holden's horse, his police saber across his knees, pulling drowsily at a big water-pipe that croaked like a bullfrog in a pond. Ameera's mother sat spinning in the lower veranda, and the wooden gate was shut and barred. The music of a marriage

procession came to the roof above the gentle hum of the city, and a string of flying foxes crossed the face of the low mòon.

"I have prayed," said Ameera, after a long pause, "I have prayed for two things. First, that I may die in thy stead if thy death is demanded, and in the second that I may die in the place of the child. I have prayed to the Prophet and to Beebee Miriam [the Virgin Mary]. Thinkest thou either will hear?"

"From thy lips who would not hear the lightest word?"

"I asked for straight talk, and thou has given me sweet talk. Will my prayers be heard?"

"How can I say? God is very good."

"Of that I am not sure. Listen now. When I die, or the child dies, what is thy fate? Living, thou wilt return to the bold white *mem-log*, for kind calls to kind."

"Not always."

"With a woman, no; with a man it is otherwise. Thou wilt in this life, later on, go back to thine own folk. That I could almost endure, for I should be dead. But in thy very death thou wilt be taken away to a strange place and a paradise that I do not know."

"Will it be paradise?"

"Surely, for who would harm thee? But we two — I and the child — shall be elsewhere, and we cannot come to thee, nor canst thou come to us. In the old days, before the child was born, I did not think of these things; but now I think of them always. It is very hard talk."

"It will fall as it will fall. To-morrow we do not know, but to-day and love we know well. Surely we are happy now."

"So happy that it were well to make our happiness assured. And thy Beebee Miriam should listen to me; for she is also a woman. But then she would envy me! It is not seemly for men to worship a woman."

Holden laughed aloud at Ameera's little spasm of jealousy.

"Is it not seemly? Why didst thou not turn me from worship of thee, then?"

"Thou a worshiper! And of me? My king, for all thy sweet words, well I know that I am thy servant and thy slave, and the dust under thy feet. And I would not have it otherwise. See!"

Before Holden could prevent her she stooped forward and touched his feet; recovering herself with a little laugh she hugged Tota close to her bosom. Then, almost savagely:—

"Is it true that the bold white *mem-log* live for three times the length of my life? Is it true that they make their marriages not before they are old women?"

"They marry as do others — when they are women."

"That I know, but they wed when they are twenty-five. Is that true?"

"That is true."

"*Ya illah!* At twenty-five! Who would of his own will take a wife even of eighteen? She is a woman — aging every hour. Twenty-five! I shall be an old woman at that age, and — those *mem-log* remain young forever. How I hate them!"

"What have they to do with us?"

"I cannot tell. I know only that there may now be alive on this earth a woman ten years older than I who may come to thee and take thy love ten years after I am an old woman, gray headed, and the nurse of Tota's son. That is unjust and evil. They should die too."

"Now, for all thy years thou art a child, and shalt be picked up and carried down the staircase."

"Tota! Have a care for Tota, my lord! Thou at least art as foolish as any babe!" Ameera tucked Tota out of harm's way in the hollow of her neck, and was carried downstairs laughing in Holden's arms, while Tota opened his eyes and smiled after the manner of the lesser angels.

He was a silent infant, and, almost before Holden could realize that he was in the world, developed into a small gold colored little god and unquestioned despot of the house overlooking the city. Those were months of absolute happiness to Holden and Ameera — happiness withdrawn from the world, shut in behind the wooden gate that Pir Khan guarded. By day Holden did his work with an immense pity for such as were not so fortunate as himself, and a sympathy for small children that amazed and amused many mothers at the little station gatherings. At nightfall he returned to Ameera — Ameera, full of the wondrous doings of Tota; how he had been

seen to clap his hands together and move his fingers with intention and purpose — which was manifestly a miracle; how, later, he had of his own initiative crawled out of his low bedstead on to the floor and swayed on both feet for the space of three breaths.

"And they were long breaths, for my heart stood still with delight," said Ameera.

Then Tota took the beasts into his councils — the well-bullocks, the little gray squirrels, the mongoose that lived in a hole near the well, and especially Mian Mittu, the parrot, whose tail he grievously pulled, and Mian Mittu screamed till Ameera and Holden arrived.

"O villain! Child of strength! This to thy brother on the housetop! *Tobah, tobah!* Fie! Fie! But I know a charm to make him wise as Suleiman and Aflatoun [Solomon and Plato]. Now look," said Ameera. She drew from an embroidered bag a handful of almonds. "See! we count seven. In the name of God!"

She placed Mian Mittu, very angry and rumpled, on the top of his cage, and seating herself between the babe and the bird she cracked and peeled an almond less white than her teeth. "This is a true charm, my life, and do not laugh. See! I give the parrot one half and Tota the other." Mian Mittu with careful beak took his share from between Ameera's lips, and she kissed the other half into the mouth of the child, who ate it slowly with wondering eyes. "This I will do each day of seven, and without doubt he who is ours will be a bold speaker and wise. Eh, Tota, what wilt thou be when thou art a man and I am gray headed?" Tota tucked his fat legs into adorable creases. He could crawl, but he was not going to waste the spring of his youth in idle speech. He wanted Mian Mittu's tail to tweak.

When he was advanced to the dignity of a silver belt — which, with a magic square engraved on silver and hung round his neck, made up the greater part of his clothing — he staggered on a perilous journey down the garden to Pir Khan and proffered him all his jewels in exchange for one little ride on Holden's horse, having seen his mother's mother chaffering with peddlers

in the veranda. Pir Khan wept and set the untried feet on his own gray head in sign of fealty, and brought the bold adventurer to his mother's arms, vowing that Tota would be a leader of men ere his beard was grown.

One hot evening, while he sat on the roof between his father and mother watching the never ending warfare of the kites that the city boys flew, he demanded a kite of his own with Pir Khan to fly it, because he had a fear of dealing with anything larger than himself, and when Holden called him a "spark" he rose to his feet and answered slowly in defense of his new-found individuality: "*Hum'park nahin hai. Hum admi hai* [I am no spark, but a man]."

The protest made Holden choke and devote himself very seriously to a consideration of Tota's future. He need hardly have taken the trouble. The delight of that life was too perfect to endure. Therefore it was taken away as many things are taken away in India — suddenly and without warning. The little lord of the house, as Pir Khan called him, grew sorrowful and complained of pains who had never known the meaning of pain. Ameera, wild with terror, watched him through the night, and in the dawning of the second day the life was shaken out of him by fever — the seasonal autumn fever. It seemed altogether impossible that he could die, and neither Ameera nor Holden at first believed the evidence of the little body on the bedstead. Then Ameera beat her head against the wall and would have flung herself down the well in the garden had Holden not restrained her by main force.

One mercy only was granted to Holden. He rode to his office in broad daylight and found waiting him an unusually heavy mail that demanded concentrated attention and hard work. He was not, however, alive to this kindness of the gods.

III

The first shock of a bullet is no more than a brisk pinch. The wrecked body does not send in its protest to the soul till ten or fifteen seconds later. Holden realized his pain slowly, exactly as he had realized his happiness, and with the same

imperious necessity for hiding all traces of it. In the beginning he only felt that there had been a loss, and that Ameera needed comforting, where she sat with her head on her knees shivering as Mian Mittu from the housetop called: *Tota! Tota! Tota!* Later, all his world and the daily life of it rose up to hurt him. It was an outrage that any one of the children at the band stand in the evening should be alive and clamorous, when his own child lay dead. It was more than mere pain when one of them touched him, and stories told by overfond fathers of their children's latest performances cut him to the quick. He could not declare his pain. He had neither help, comfort, nor sympathy; and Ameera at the end of each weary day would lead him through the hell of self-questioning reproach which is reserved for those who have lost a child, and believe that with a little — just a little — more care it might have been saved.

"Perhaps," Ameera would say, "I did not take sufficient heed. Did I, or did I not? The sun on the roof that day when he played so long alone and I was — *ahi!* braiding my hair — it may be that the sun then bred the fever. If I had warned him from the sun he might have lived. But oh, my life, say that I am guiltless! Thou knowest that I loved him as I love thee. Say that there is no blame on me, or I shall die — I shall die!"

"There is no blame — before God, none. It was written, and how could we do aught to save? What has been, has been. Let it go, beloved."

"He was all my heart to me. How can I let the thought go when my arm tells me every night that he is not here? *Ahi! Ahi!* O Tota, come back to me — come back again, and let us be all together as it was before!"

"Peace, peace! For thine own sake, and for mine also, if thou lovest me — rest."

"By this I know thou dost not care; and how shouldst thou? The white men have hearts of stone and souls of iron. Oh, that I had married a man of mine own people — though he beat me — and had never eaten the bread of an alien!"

"Am I an alien — mother of my son?"

"What else — *sahib?* . . . Oh, forgive me — forgive! The

death has driven me mad. Thou art the life of my heart, and the light of my eyes, and the breath of my life, and — and I have put thee from me, though it was but for a moment. If thou goest away, to whom shall I look for help? Do not be angry. Indeed, it was the pain that spoke and not thy slave."

"I know, I know. We be two who were three. The greater need therefore that we should be one."

They were sitting on the roof as of custom. The night was a warm one in early spring, and sheet lightning was dancing on the horizon to a broken tune played by far-off thunder. Ameera settled herself in Holden's arms.

"The dry earth is lowing like a cow for the rain, and I — I am afraid. It was not like this when we counted the stars. But thou lovest me as much as before, though a bond is taken away? Answer!"

"I love more because a new bond has come out of the sorrow that we have eaten together, and that thou knowest."

"Yea, I knew," said Ameera in a very small whisper. "But it is good to hear thee say so, my life, who art so strong to help. I will be a child no more, but a woman and an aid to thee. Listen! Give me my *sitar* and I will sing bravely."

She took the light silver-studded *sitar* and began a song of the great hero Rajah Rasalu. The hand failed on the strings, the tune halted, checked, and at at a low note turned off to the poor little nursery rhyme about the wicked crow: —

> "'And the wild plums grow in the jungle, only a penny a pound,
> Only a penny a pound, *baba* — only . . .'"

Then came the tears and the piteous rebellion against fate till she slept, moaning a little in her sleep, with the right arm thrown clear of the body as though it protected something that was not there. It was after this night that life became a little easier for Holden. The ever present pain of loss drove him into his work, and the work repaid him by filling up his mind for nine or ten hours a day. Ameera sat alone in the house and brooded, but grew happier when she understood that Holden was more at ease, according to the custom of women. They touched happiness again, but this time with caution.

"It was because we loved Tota that he died. The jealousy of God was upon us," said Ameera. "I have hung up a large black jar before our window to turn the evil eye from us, and we must make no protestations of delight, but go softly underneath the stars, lest God find us out. Is that not good talk, worthless one?"

She had shifted the accent on the word that means "beloved," in proof of the sincerity of her purpose. But the kiss that followed the new christening was a thing that any deity might have envied. They went about henceforward saying: "It is naught, it is naught"; and hoping that all the Powers heard.

The Powers were busy on other things. They had allowed thirty million people four years of plenty wherein men fed well and the crops were certain, and the birth rate rose year by year; the districts reported a purely agricultural population varying from nine hundred to two thousand to the square mile of the overburdened earth; and the Member for Lower Tooting, wandering about India in pot hat and frock coat, talked largely of the benefits of British rule and suggested as the one thing needful the establishment of a duly qualified electoral system and a general bestowal of the franchise. His long-suffering hosts smiled and made him welcome, and when he paused to admire, with pretty picked words, the blossom of the blood-red dhak tree that had flowered untimely for a sign of what was coming, they smiled more than ever.

It was the Deputy Commissioner of Kot-Kumharsen, staying at the club for a day, who lightly told a tale that made Holden's blood run cold as he overheard the end.

"He won't bother any one any more. Never saw a man so astonished in my life. By Jove, I thought he meant to ask a question in the House about it. Fellow passenger in his ship — dined next him — bowled over by cholera and died in eighteen hours. You needn't laugh, you fellows. The Member for Lower Tooting is awfully angry about it; but he's more scared. I think he's going to take his enlightened self out of India."

"I'd give a good deal if he were knocked over. It might

keep a few vestrymen of his kidney to their own parish. But what's this about cholera? It's full early for anything of that kind," said the warden of an unprofitable salt-lick.

"Don't know," said the Deputy Commissioner reflectively. "We've got locusts with us. There's sporadic cholera all along the north — at least we're calling it sporadic for decency's sake. The spring crops are short in five districts, and nobody seems to know where the rains are. It's nearly March now. I don't want to scare anybody, but it seems to me that Nature's going to audit her accounts with a big red pencil this summer."

"Just when I wanted to take leave, too!" said a voice across the room.

"There won't be much leave this year, but there ought to be a great deal of promotion. I've come in to persuade the Government to put my pet canal on the list of famine relief works. It's an ill wind that blows no good. I shall get that canal finished at last."

"Is it the old program, then," said Holden; "famine, fever, and cholera?"

"Oh, no. Only local scarcity and an unusual prevalence of seasonal sickness. You'll find it all in the reports if you live till next year. You're a lucky chap. *You* haven't got a wife to send out of harm's way. The hill stations ought to be full of women this year."

"I think you're inclined to exaggerate the talk in the *bazars*," said a young civilian in the secretariat. "Now I have observed ——"

"I daresay you have," said the Deputy Commissioner, "but you've a great deal more to observe, my son. In the meantime, I wish to observe to you —" and he drew him aside to discuss the construction of the canal that was so dear to his heart. Holden went to his bungalow and began to understand that he was not alone in the world, and also that he was afraid for the sake of another — which is the most soul satisfying fear known to man.

Two months later, as the Deputy had foretold, Nature began to audit her accounts with a red pencil. On the heels of the spring reapings came a cry for bread, and the Government,

which had decreed that no man should die of want, sent wheat. Then came the cholera from all four quarters of the compass. It struck a pilgrim gathering of half a million at a sacred shrine. Many died at the feet of their god; the others broke and ran over the face of the land carrying the pestilence with them. It smote a walled city and killed two hundred a day. The people crowded the trains, hanging on to the footboards and squatting on the roofs of the carriages, and the cholera followed them, for at each station they dragged out the dead and the dying. They died by the roadside, and the horses of the Englishmen shied at the corpses in the grass. The rains did not come, and the earth turned to iron lest man should escape death by hiding in her. The English sent their wives away to the hills and went about their work, coming forward as they were bidden to fill the gaps in the fighting line. Holden, sick with fear of losing his chiefest treasure on earth, had done his best to persuade Ameera to go away with her mother to the Himalayas.

"Why should I go?" said she one evening on the roof.

"There is sickness, and people are dying, and all the white *mem-log* have gone."

"All of them?"

"All — unless perhaps there remain some old scald-head who vexes her husband's heart by running risk of death."

"Nay; who stays is my sister, and thou must not abuse her, for I will be a scald-head too. I am glad all the bold *mem-log* are gone."

"Do I speak to a woman, or a babe? Go to the hills and I will see to it that thou goest like a queen's daughter. Think, child. In a red-lacquered bullock cart, veiled and curtained, with brass peacocks upon the pole and red cloth hangings. I will send two orderlies for guard, and ——"

"Peace! Thou art the babe in speaking thus. What use are those toys to me. *He* would have patted the bullocks and played with the housings. For his sake, perhaps — thou hast made me very English — I might have gone. Now, I will not. Let me *mem-log* run."

"Their husbands are sending them, beloved."

"Very good talk. Since when hast thou been my husband

to tell me what to do? I have but borne thee a son. Thou art only all the desire of my soul to me. How shall I depart when I know that if evil befall thee by the breadth of so much as my littlest finger nail — is that not small? — I should be aware of it though I were in paradise. And here, this summer thou mayest die — *ai, janee*, die! and in dying they might call to tend thee a white woman, and she would rob me in the last of thy love!"

"But love is not born in a moment or on a deathbed!"

"What dost thou know of love, stone-heart? She would take thy thanks at least and, by God and the Prophet and Beebee Miriam the mother of thy Prophet, that I will never endure. My lord and my love, let there be no more foolish talk of going away. Where thou art, I am. It is enough." She put an arm round his neck and a hand on his mouth.

There are not many happinesses so complete as those that are snatched under the shadow of the sword. They sat together and laughed, calling each other openly by every pet name that could move the wrath of the gods. The city below them was locked up in its own torments. Sulphur fires blazed in the streets; the conches in the Hindu temples screamed and bellowed, for the gods were inattentive in those days. There was a service in the great Mohammedan shrine, and the call to prayer from the minarets was almost unceasing. They heard the wailing in the houses of the dead, and once the shriek of a mother who had lost a child and was calling for its return. In the gray dawn they saw the dead borne out through the city gates, each litter with its own little knot of mourners. Wherefore they kissed each other and shivered.

It was a red and heavy audit, for the land was very sick and needed a little breathing space ere the torrent of cheap life should flood it anew. The children of immature fathers and undeveloped mothers made no resistance. They were cowed and sat still, waiting till the sword should be sheathed in November if it were so willed. There were gaps among the English, but the gaps were filled. The work of superintending famine relief, cholera sheds, medicine distribution, and what little sanitation was possible, went forward because it was so ordered.

Holden had been told to keep himself in readiness to move to replace the next man who should fall. There were twelve hours in each day when he could not see Ameera, and she might die in three. He was considering what his pain would be if he could not see her for three months, or if she died out of his sight. He was absolutely certain that her death would be demanded — so certain that when he looked up from the telegram and saw Pir Khan breathless in the doorway, he laughed aloud. "And?" said he ——

"When there is a cry in the night and the spirit flutters into the throat, who has a charm that will restore? Come swiftly, heaven-born! It is the black cholera."

Holden galloped to his home. The sky was heavy with clouds, for the long-deferred rains were near and the heat was stifling. Ameera's mother met him in the courtyard, whimpering: "She is dying. She is nursing herself into death. She is all but dead. What shall I do, *sahib?*"

Ameera was lying in the room in which Tota had been born. She made no sign when Holden entered, because the human soul is a very lonely thing and, when it is getting ready to go away, hides itself in a misty borderland where the living may not follow. The black cholera does its work quietly and without explanation. Ameera was being thrust out of life as though the Angel of Death had himself put his hand upon her. The quick breathing seemed to show that she was either afraid or in pain, but neither eyes nor mouth gave any answer to Holden's kisses. There was nothing to be said or done. Holden could only wait and suffer. The first drops of the rain began to fall on the roof, and he could hear shouts of joy in the parched city.

The soul came back a little and the lips moved. Holden bent down to listen. "Keep nothing of mine," said Ameera. "Take no hair from my head. *She* would make thee burn it later on. That flame I should feel. Lower! Stoop lower! Remember only that I was thine and bore thee a son. Though thou wed a white woman to-morrow, the pleasure of receiving in thy arms thy first son is taken from thee forever. Remember me when thy son is born — the one that shall carry thy name

before all men. His misfortunes be on my head. I bear witness — I bear witness" — the lips were forming the words on his ear — "that there is no God but — thee, beloved!"

Then she died. Holden sat still, and all thought was taken from him — till he heard Ameera's mother lift the curtain.

"Is she dead, *sahib?*"

"She is dead."

"Then I will mourn, and afterwards take an inventory of the furniture in this house. For that will be mine. The *sahib* does not mean to resume it? It is so little, so very little, *sahib*, and I am an old woman. I would like to lie softly."

"For the mercy of God be silent a while. Go out and mourn where I cannot hear."

"*Sahib*, she will be buried in four hours."

"I know the custom. I shall go ere she is taken away. That matter is in thy hands. Look to it, that the bed on which — on which she lies ——"

"Aha! That beautiful red-lacquered bed. I have long desired ——"

"That the bed is left here untouched for my disposal. All else in the house is thine. Hire a cart, take everything, go hence, and before sunrise let there be nothing in this house but that which I have ordered thee to respect."

"I am an old woman. I would stay at least for the days of mourning, and the rains have just broken. Whither shall I go?"

"What is that to me? My order is that there is a going. The house gear is worth a thousand rupees, and my orderly shall bring thee a hundred rupees to-night."

"That is very little. Think of the cart hire."

"It shall be nothing unless thou goest, and with speed. O woman, got hence and leave me with my dead!"

The mother shuffled down the staircase, and in her anxiety to take stock of the house fittings forgot to mourn. Holden stayed by Ameera's side and the rain roared on the roof. He could not think connectedly by reason of the noise, though he made many attempts to do so. Then four sheeted ghosts glided dripping into the room and stared at him through their

veils. They were the washers of the dead. Holden left the room and went out to his horse. He had come in a dead, stifling calm through ankle-deep dust. He found the courtyard a rain-lashed pond alive with frogs; a torrent of yellow water ran under the gate, and a roaring wind drove the bolts of the rain like buckshot against the mud walls. Pir Khan was shivering in his little hut by the gate, and the horse was stamping uneasily in the water.

"I have been told the *sahib's* order," said Pir Khan. "It is well. This house is now desolate. I go also, for my monkey face would be a reminder of that which has been. Concerning the bed, I will bring that to thy house yonder in the morning; but remember, *sahib*, it will be to thee a knife turning in a green wound. I go upon a pilgrimage, and I will take no money. I have grown fat in the protection of the Presence whose sorrow is my sorrow. For the last time I hold his stirrup."

He touched Holden's foot with both hands, and the horse sprang out into the road, where the creaking bamboos were whipping the sky and all the frogs were chuckling. Holden could not see for the rain in his face. He put his hands before his eyes and muttered: —

"Oh, you brute! You utter brute!"

The news of his trouble was already in his bungalow. He read the knowledge in his butler's eyes when Ahmed Khan brought in food, and for the first and last time in his life laid a hand upon his master's shoulder, saying: "Eat, *sahib*, eat. Meat is good against sorrow. I also have known. Moreover the shadows come and go, *sahib;* the shadows come and go. These be curried eggs."

Holden could neither eat nor sleep. The heavens sent down eight inches of rain in that night and washed the earth clean. The waters tore down walls, broke roads, and scoured open the shallow graves on the Mohammedan burying ground. All next day it rained, and Holden sat still in his house considering his sorrow. On the morning of the third day he received a telegram which said only: "Ricketts, Myndonie. Dying. Holden relieve. Immediate." Then he thought that before he had departed he would look at the house wherein he had been

master and lord. There was a break in the weather, and the rank earth steamed with vapor.

He found that the rains had torn down the mud pillars of the gateway, and the heavy wooden gate that had guarded his life hung lazily from one hinge. There was grass three inches high in the courtyard; Pir Khan's lodge was empty, and the sodden thatch sagged between the beams. A gray squirrel was in possession of the veranda, as if the house had been untenanted for thirty years instead of three days. Ameera's mother had removed everything except some mildewed matting. The *tick-tick* of the little scorpions as they hurried across the floor was the only sound in the house. Ameera's room and the other one where Tota had lived were heavy with mildew; and the narrow staircase leading to the roof was streaked and stained with rain-borne mud. Holden saw all these things, and came out again to meet in the road Durga Dass, his landlord — portly, affable, clothed in white muslin, and driving a C-spring buggy. He was overlooking his property to see how the roofs stood the stress of the first rains.

"I have heard," said he, "you will not take this place any more, *sahib?*"

"What are you going to do with it?"

"Perhaps I shall let it again."

"Then I will keep it on while I am away."

Durga Dass was silent for some time. "You shall not take it on, *sahib*," he said. "When I was a young man I also — But to-day I am a member of the Municipality. Ho! Ho! No. When the birds have gone, what need to keep the nest? I will have it pulled down — the timber will sell for something always. It shall be pulled down, and the Municipality shall make a road cross, as they desire, from the burning ghat to the city wall, so that no man may say where this house stood."

MARKHEIM

ROBERT LOUIS STEVENSON

"Yes," said the dealer, "our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on

my superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, "and in that case," he continued, "I profit by my virtue."

Markheim had but just entered from the daylight streets, and his eyes had not yet grown familiar with the mingled shine and darkness in the shop. At these pointed words, and before the near presence of the flame, he blinked painfully and looked aside.

The dealer chuckled. "You come to me on Christmas day," he resumed, "when you know that I am alone in my house, put up my shutters, and make a point of refusing business. Well, you will have to pay for that; you will have to pay for my loss of time, when I should be balancing my books; you will have to pay, besides, for a kind of manner that I remark in you to-day very strongly. I am the essence of discretion, and ask no awkward questions; but when a customer cannot look me in the eye, he has to pay for it." The dealer once more chuckled; and then, changing to his usual business voice, though still with a note of irony, "You can give, as usual, a clear account of how you came into the possession of the object?" he continued. "Still your uncle's cabinet? A remarkable collector, sir!"

And the little pale, round-shouldered dealer stood almost on tiptoe, looking over the top of his gold spectacles, and nodding his head with every mark of disbelief. Markheim returned his gaze with one of infinite pity, and a touch of horror.

"This time," said he, "you are in error. I have not come to sell, but to buy. I have no curios to dispose of; my uncle's cabinet is bare to the wainscot; even were it still intact, I have done well on the Stock Exchange, and should more likely add to it than otherwise, and my errand to-day is simplicity itself. I seek a Christmas present for a lady," he continued, waxing more fluent as he struck into the speech he had prepared; "and certainly I owe you every excuse for thus disturbing you upon so small a matter. But the thing was neglected yesterday; I must produce my little compliment at dinner; and, as you very well know, a rich marriage is not a thing to be neglected."

There followed a pause, during which the dealer seemed to weigh this statement incredulously. The ticking of many clocks among the curious lumber of the shop, and the faint

rushing of the cabs in a near thoroughfare, filled up the interval of silence.

"Well, sir," said the dealer, "be it so. You are an old customer after all; and if, as you say, you have the chance of a good marriage, far be it from me to be an obstacle. Here is a nice thing for a lady now," he went on, "this hand glass — fifteenth century, warranted; comes from a good collection, too; but I reserve the name, in the interests of my customer, who was just like yourself, you dear sir, the nephew and sole heir of a remarkable collector."

The dealer, while he thus ran on in his dry and biting voice, had stooped to take the object from its place; and, as he had done so, a shock had passed through Markheim, a start both of hand and foot, a sudden leap of many tumultuous passions to the face. It passed as swiftly as it came, and left no trace beyond a certain trembling of the hand that now received the glass.

"A glass," he said hoarsely, and then paused, and repeated it more clearly. "A glass? For Christmas? Surely not!"

"And why not?" cried the dealer. "Why not a glass?"

Markheim was looking upon him with an indefinable expression. "You ask me why not?" he said. "Why, look here — look in it — look at yourself! Do you like to see it? No! nor I — nor any man."

The little man had jumped back when Markheim had so suddenly confronted him with the mirror; but now, perceiving there was nothing worse in hand, he chuckled. "Your future lady, sir, must be pretty hard-favored," said he.

"I ask you," said Markheim, "for a Christmas present, and you give me this — this damned reminder of years, and sins and follies — this hand conscience! Did you mean it? Had you a thought in your mind? Tell me. It will be better for you if you do. Come, tell me about yourself. I hazard a guess now, that you are in secret a very charitable man?"

The dealer looked closely at his companion. It was very odd, Markheim did not appear to be laughing; there was something in his face like an eager sparkle of hope, but nothing of mirth.

"What are you driving at?" the dealer asked.

"Not charitable?" returned the other, gloomily. "Not charitable; not pious; not scrupulous; unloving, unbeloved; a hand to get money, a safe to keep it. Is that all? Dear God, man, is that all?"

"I will tell you what it is," began the dealer, with some sharpness, and then broke off again into a chuckle. "But I see this is a love match of yours, and you have been drinking the lady's health."

"Ah!" cried Markheim, with a strange curiosity. "Ah, have you been in love? Tell me about that."

"I!" cried the dealer. "I in love! I never had the time, nor have I the time to-day for all this nonsense. Will you take the glass?"

"Where is the hurry?" returned Markheim. "It is very pleasant to stand here talking; and life is so short and insecure that I would not hurry away from any pleasure — no, not even from so mild a one as this. We should rather cling, cling to what little we can get, like a man at a cliff's edge. Every second is a cliff, if you think upon it — a cliff a mile high — high enough, if we fall, to dash us out of every feature of humanity. Hence it is best to talk pleasantly. Let us talk of each other; why should we wear this mask? Let us be confidential. Who knows, we might become friends?"

"I have just one word to say to you," said the dealer. "Either make your purchase, or walk out of my shop."

"True, true," said Markheim. "Enough fooling. To business. Show me something else."

The dealer stooped once more, this time to replace the glass upon the shelf, his thin blond hair falling over his eyes as he did so. Markheim moved a little nearer, with one hand in the pocket of his greatcoat; he drew himself up and filled his lungs; at the same time many different emotions were depicted together on his face — terror, horror, and resolve, fascination and a physical repulsion; and through a haggard lift of his upper lip, his teeth looked out.

"This, perhaps, may suit," observed the dealer; and then, as he began to rearise, Markheim bounded from behind upon his victim. The long, skewerlike dagger flashed and fell. The

dealer struggled like a hen, striking his temple on the shelf, and then tumbled on the floor in a heap.

Time had some score of small voices in that shop, some stately and slow as was becoming to their great age; others garrulous and hurried. All these told out the seconds in an intricate chorus of tickings. Then the passage of a lad's feet, heavily running on the pavement, broke in upon these smaller voices and startled Markheim into the consciousness of his surroundings. He looked about him awfully. The candle stood on the counter, its flame solemnly wagging in a draught; and by that inconsiderable movement, the whole room was filled with noiseless bustle and kept heaving like a sea: the tall shadows nodding, the gross blots of darkness swelling and dwindling as with respiration, the faces of the portraits and the china gods changing and wavering like images in water. The inner door stood ajar, and peered into that leaguer of shadows with a long slit of daylight like a pointing finger.

From these fear-stricken rovings, Markheim's eyes returned to the body of his victim, where it lay both humped and sprawling, incredibly small and strangely meaner than in life. In these poor, miserly clothes, in that ungainly attitude, the dealer lay like so much sawdust. Markheim had feared to see it and, lo! it was nothing. And yet, as he gazed, this bundle of old clothes and pool of blood began to find eloquent voices. There it must lie; there was none to work the cunning hinges or direct the miracle of locomotion — there it must lie till it was found. Found! ay, and then? Then would this dead flesh lift up a cry that would ring over England, and fill the world with echoes of pursuit. Ay, dead or not, this was still the enemy. "Time was that when the brains were out," he thought; and the first word struck into his mind. Time, now that the deed was accomplished — time, which had closed for the victim, had become instant and momentous for the slayer.

The thought was yet in his mind, when, first one and then another, with every variety of pace and voice — one deep as the bell from a cathedral turret, another ringing on its treble notes the prelude of a waltz — the clocks began to strike the hour of three in the afternoon.

The sudden outbreak of so many tongues in that dumb chamber staggered him. He began to bestir himself, going to and fro with the candle, beleaguered by moving shadows, and startled to the soul by chance reflections. In many rich mirrors, some of home designs, some from Venice or Amsterdam, he saw his face repeated and repeated, as it were an army of spies; his own eyes met and detected him; and the sound of his own steps, lightly as they fell, vexed the surrounding quiet. And still as he continued to fill his pockets, his mind accused him, with a sickening iteration, of the thousand faults of his design. He should have chosen a more quiet hour; he should have prepared an alibi; he should not have used a knife; he should have been more cautious, and only bound and gagged the dealer and not killed him; he should have been more bold, and killed the servant also; he should have done all things otherwise; poignant regrets, weary, incessant toiling of the mind to change what was unchangeable, to plan what was now useless, to be the architect of the irrevocable past. Meanwhile, and behind all this activity, brute terrors, like the scurrying of rats in a deserted attic, filled the more remote chambers of his brain with riot; the hand of the constable would fall heavy on his shoulder, and his nerves would jerk like a hooked fish; or he beheld, in galloping defile, the dock, the prison, the gallows, and the black coffin.

Terror of the people in the street sat down before his mind like a besieging army. It was impossible, he thought, but that some rumor of the struggle must have reached their ears and set on edge their curiosity; and now, in all the neighboring houses, he divined them sitting motionless and with uplifted ear — solitary people, condemned to spend Christmas dwelling alone on memories of the past, and now startlingly recalled from that tender exercise; happy family parties, struck into silence round the table, the mother still with raised finger: every degree and age and humor, but all, by their own hearths, prying and hearkening and weaving the rope that was to hang him. Sometimes it seemed to him he could not move too softly; the clink of the tall Bohemian goblets rang out loudly like a bell; and alarmed by the bigness of the ticking, he was tempted to stop

the clocks. And then, again, with a swift transition of his terrors, the very silence of the place appeared a source of peril, and a thing to strike and freeze the passer-by; and he would step more boldly, and bustle aloud among the contents of the shop, and imitate, with elaborate bravado, the movements of a busy man at ease in his own house.

But he was now so pulled about by different alarms that, while one portion of his mind was still alert and cunning, another trembled on the brink of lunacy. One hallucination in particular took a strong hold on his credulity. The neighbor hearkening with white face beside his window, the passer-by arrested by a horrible surmise on the pavement — these could at worst suspect, they could not know; through the brick walls and shuttered windows only sounds could penetrate. But here, within the house, was he alone? He knew he was; he had watched the servant set forth sweethearting, in her poor best, "out for the day" written in every ribbon and smile. Yes, he was alone, of course; and yet, in the bulk of empty house about him, he could surely hear a stir of delicate footing — he was surely conscious, inexplicably conscious of some presence. Ay, surely; to every room and corner of the house his imagination followed it; and now it was a faceless thing, and yet had eyes to see with; and again it was a shadow of himself; and yet again behold the image of the dead dealer, reinspired with cunning and hatred.

At times, with a strong effort, he would glance at the open door, which still seemed to repel his eyes. The house was tall, the skylight small and dirty, the day blind with fog; and the light that filtered down to the ground story was exceedingly faint, and showed dimly on the threshold of the shop. And yet, in that strip of doubtful brightness, did there not hang wavering a shadow?

Suddenly, from the street outside, a very jovial gentleman began to beat with a staff on the shop door, accompanying his blows with shouts and railleries in which the dealer was continually called upon by name. Markheim, smitten into ice, glanced at the dead man. But no! he lay quite still; he was fled away far beyond earshot of these blows and shoutings; he

was sunk beneath seas of silence; and his name, which would once have caught his notice above the howling of a storm, had become an empty sound. And presently the jovial gentleman desisted from his knocking and departed.

Here was a broad hint to hurry what remained to be done, to get forth from this accusing neighborhood, to plunge into a bath of London multitudes, and to reach, on the other side of day, that haven of safety and apparent innocence — his bed. One visitor had come: at any moment another might follow and be more obstinate. To have done the deed, and yet not to reap the profit, would be too abhorrent a failure. The money, that was now Markheim's concern; and as a means to that, the keys.

He glanced over his shoulder at the open door, where the shadow was still lingering and shivering; and with no conscious repugnance of the mind, yet with a tremor of the belly, he drew near the body of his victim. The human character had quite departed. Like a suit half-stuffed with bran, the limbs lay scattered, the trunk doubled, on the floor; and yet the thing repelled him. Although so dingy and inconsiderable to the eye, he feared it might have more significance to the touch. He took the body by the shoulders, and turned it on its back. It was strangely light and supple, and the limbs, as if they had been broken, fell into the oddest postures. The face was robbed of all expression; but it was as pale as wax, and shockingly smeared with blood about one temple. That was, for Markheim, the one displeasing circumstance. It carried him back, upon the instant, to a certain fair day in a fishers' village: a gray day, a piping wind, a crowd upon the street, the blare of brasses, the booming of drums, the nasal voice of a ballad singer; and a boy going to and fro, buried over head in the crowd and divided between interest and fear, until, coming out upon the chief place of concourse, he beheld a booth and a great screen with pictures, dismally designed, garishly colored: Brownrigg with her apprentice; the Mannings with their murdered guest; Weare in the death-grip of Thurtell; and a score besides of famous crimes. The thing was as clear as an illusion; he was once again that little boy;

he was looking once again, and with the same sense of physical revolt, at these vile pictures; he was still stunned by the thumping of the drums. A bar of that day's music returned upon his memory; and at that, for the first time, a qualm came over him, a breath of nausea, a sudden weakness of the joints, which he must instantly resist and conquer.

He judged it more prudent to confront than to flee from these considerations; looking the more hardily in the dead face, bending his mind to realize the nature and greatness of his crime. So little a while ago that face had moved with every change of sentiment, that pale mouth had spoken, that body had been all on fire with governable energies; and now, and by his act, that piece of life had been arrested, as the horologist, with interjected finger, arrests the beating of the clock. So he reasoned in vain; he could rise to no more remorseful consciousness; the same heart which had shuddered before the painted effigies of crime, looked on its reality unmoved. At best, he felt a gleam of pity for one who had been endowed in vain with all those faculties that can make the world a garden of enchantment, one who had never lived and who was now dead. But of penitence, no, not a tremor.

With that, shaking himself clear of these considerations, he found the keys and advanced towards the open door of the shop. Outside, it had begun to rain smartly; and the sound of the shower upon the roof had banished silence. Like some dripping cavern, the chambers of the house were haunted by an incessant echoing, which filled the ear and mingled with the ticking of the clocks. And, as Markheim approached the door, he seemed to hear, in answer to his own cautious tread, the steps of another foot withdrawing up the stair. The shadow still palpitated loosely on the threshold. He threw a ton's weight of resolve upon his muscles, and drew back the door.

The faint, foggy daylight glimmered dimly on the bare floor and stairs; on the bright suit of armor posted, halbert in hand, upon the landing; and on the dark wood carvings, and framed pictures that hung against the yellow panels of the wainscot. So loud was the beating of the rain through all the house that, in Markheim's ears, it began to be distinguished

into many different sounds. Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of the water in the pipes. The sense that he was not alone grew upon him to the verge of madness. On every side he was haunted and begirt by presences. He heard them moving in the upper chambers; from the shop, he heard the dead man getting to his legs; and as he began with a great effort to mount the stairs, feet fled quietly before him and followed stealthily behind. If he were but deaf, he thought, how tranquilly he would possess his soul! And then again, and hearkening with ever fresh attention, he blessed himself for that unresting sense which held the outposts and stood a trusty sentinel upon his life. His head turned continually on his neck; his eyes, which seemed starting from their orbits, scouted on every side, and on every side were half rewarded as with the tail of something nameless vanishing. The four-and-twenty steps to the first floor were four-and-twenty agonies.

On that first story, the doors stood ajar, three of them like three ambushes, shaking his nerves like the throats of cannon. He could never again, he felt, be sufficiently immured and fortified from men's observing eyes; he longed to be home, girt in by walls, buried among bedclothes, and invisible to all but God. And at that thought he wondered a little, recollecting tales of other murderers and the fear they were said to entertain of heavenly avengers. It was not so, at least, with him. He feared the laws of nature, lest, in their callous and immutable procedure, they should preserve some damning evidence of his crime. He feared tenfold more, with a slavish, superstitious terror, some scission in the continuity of man's experience, some willful illegality of nature. He played a game of skill, depending on the rules, calculating consequence from cause; and what if nature, as the defeated tyrant overthrew the chessboard, should break the mold of their succession? The like had befallen Napoleon (so writers said) when the winter changed the time of its appearance. The like might befall Markheim: the solid walls might become transparent and reveal his doings

like those of bees in a glass hive; the stout planks might yield under his foot like quicksands and detain him in their clutch; ay, and there were soberer accidents that might destroy him: if, for instance, the house should fall and imprison him beside the body of his victim; or the house next door should fly on fire, and the firemen invade him from all sides. These things he feared; and, in a sense, these things might be called the hands of God reached forth against sin. But about God himself he was at ease; his act was doubtless exceptional, but so were his excuses, which God knew; it was there, and not among men, that he felt sure of justice.

When he had got safe into the drawing-room, and shut the door behind him, he was aware of a respite from alarms. The room was quite dismantled, uncarpeted besides, and strewn with packing cases and incongruous furniture; several great pier glasses, in which he beheld himself at various angles, like an actor on a stage; many pictures, framed and unframed, standing with their faces to the wall; a fine Sheraton sideboard, a cabinet of marquetry, and a great old bed, with tapestry hangings. The windows opened to the floor; but by great good fortune the lower part of the shutters had been closed, and this concealed him from the neighbors. Here, then, Markheim drew in a packing case before the cabinet, and began to search among the keys. It was a long business, for there were many; and it was irksome, besides; for, after all, there might be nothing in the cabinet, and time was on the wing. But the closeness of the occupation sobered him. With the tail of his eye he saw the door — even glanced at it from time to time directly, like a besieged commander pleased to verify the good estate of his defenses. But in truth he was at peace. The rain falling in the street sounded natural and pleasant. Presently, on the other side, the notes of a piano were wakened to the music of a hymn, and the voices of many children took up the air and words. How stately, how comfortable was the melody! How fresh the youthful voices! Markheim gave ear to it smilingly, as he sorted out the keys; and his mind was thronged with answerable ideas and images; churchgoing children and the pealing of the high organ; children afield, bathers by the brook-

side, ramblers on the brambly common, kiteflyers in the windy and cloud navigated sky; and then, at another cadence of the hymn, back again to church, and the somnolence of summer Sundays, and the high genteel voice of the parson (which he smiled a little to recall) and the painted Jacobean tombs, and the dim lettering of the Ten Commandments in the chancel.

And as he sat thus, at once busy and absent, he was startled to his feet. A flash of ice, a flash of fire, a bursting gush of blood, went over him, and then he stood transfixed and thrilling. A step mounted the stair slowly and steadily, and presently a hand was laid upon the knob, and the lock clicked, and the door opened.

Fear held Markheim in a vice. What to expect he knew not, whether the dead man walking, or the official ministers of human justice, or some chance witness blindly stumbling in to consign him to the gallows. But when a face was thrust into the aperture, glanced round the room, looked at him, nodded and smiled as if in friendly recognition, and then withdrew again, and the door closed behind it, his fear broke loose from his control in a hoarse cry. At the sound of this the visitant returned.

"Did you call me?" he asked pleasantly, and with that he entered the room and closed the door behind him.

Markheim stood and gazed at him with all his eyes. Perhaps there was a film upon his sight, but the outlines of the newcomer seemed to change and waver like those of the idols in the wavering candlelight of the shop; and at times he thought he knew him; and at times he thought he bore a likeness to himself; and always, like a lump of living terror, there lay in his bosom the conviction that this thing was not of the earth and not of God.

And yet the creature had a strange air of the commonplace, as he stood looking on Markheim with a smile; and when he added: "You are looking for the money, I believe?" it was in the tones of everyday politeness.

Markheim made no answer.

"I should warn you," resumed the other, "that the maid has left her sweetheart earlier than usual and will soon be here.

If Mr. Markheim be found in this house, I need not describe to him the consequences."

"You know me?" cried the murderer.

The visitor smiled. "You have long been a favorite of mine," he said; "and I have long observed and often sought to help you."

"What are you?" cried Markheim; "the devil?"

"What I may be," returned the other, "cannot affect the service I propose to render you."

"It can," cried Markheim; "it does! Be helped by you? No, never; not by you! You do not know me yet; thank God, you do not know me!"

"I know you," replied the visitant, with a sort of kind severity or rather firmness. "I know you to the soul."

"Know me!" cried Markheim. "Who can do so? My life is but a travesty and slander on myself. I have tried to belie my nature. All men do; all men are better than this disguise that grows about and stifles them. You see each dragged away by life, like one whom bravos have seized and muffled in a cloak. If they had their own control — if you could see their faces, they would be altogether different, they would shine out for heroes and saints! I am worse than most; myself is more overlaid; my excuse is known to me and God. But, had I the time, I could disclose myself."

"To me?" inquired the visitant.

"To you before all," returned the murderer. "I supposed you were intelligent. I thought — since you exist — you would prove a reader of the heart. And yet you would propose to judge me by my acts! Think of it; my acts! I was born and I have lived in a land of giants; giants have dragged me by the wrists since I was born out of my mother — the giants of circumstance. And would judge me by my acts! But can you not look within? Can you not understand that evil is hateful to me? Can you not see within me the clear writing of conscience, never blurred by any willful sophistry, although too often disregarded? Can you not read me for a thing that surely must be common as humanity — the unwilling sinner?"

"All this is very feelingly expressed," was the reply, "but it

regards me not. These points of consistency are beyond my province, and I care not in the least by what compulsion you may have been dragged away, so as you are but carried in the right direction. But time flies; the servant delays, looking in the faces of the crowd and at the pictures on the hoardings, but still she keeps moving nearer; and remember, it is as if the gallows itself were striding towards you through the Christmas streets! Shall I help you; I, who know all? Shall I tell you where to find the money?"

"For what price?" asked Markheim.

"I offer you the service for a Christmas gift," returned the other.

Markheim could not refrain from smiling with a kind of bitter triumph. "No," said he, "I will take nothing at your hands; if I were dying of thirst, and it was your hand that put the pitcher to my lips, I should find the courage to refuse. It may be credulous, but I will do nothing to commit myself to evil."

"I have no objection to a deathbed repentance," observed the visitant.

"Because you disbelieve their efficacy!" Markheim cried.

"I do not say so," returned the other; "but I look on these things from a different side, and when the life is done, my interest falls. The man has lived to serve me, to spread black looks under color of religion, or to sow tares in the wheat field, as you do, in a course of weak compliance with desire. Now that he draws so near to his deliverance, he can add but one act of service — to repent, to die smiling, and thus to build up in confidence and hope the more timorous of my surviving followers. I am not so hard a master. Try me. Accept my help. Please yourself in life as you have done hitherto; please yourself more amply, spread your elbows at the board; and when the night begins to fall and the curtains to be drawn, I tell you, for your greater comfort, that you will find it even easy to compound your quarrel with your conscience, and to make a truckling peace with God. I came but now from such a deathbed, and the room was full of sincere mourners, listening to the man's last words: and when I looked into that face, which had been set as a flint against mercy, I found it smiling with hope."

"And do you, then, suppose me such a creature?" asked Markheim. "Do you think I have no more generous aspirations than to sin, and sin, and sin, and, at last, sneak into heaven? My heart rises at the thought. Is this, then, your experience of mankind? or is it because you find me with red hands that you presume such baseness? and is this crime of murder indeed so impious as to dry up the very springs of good?"

"Murder is to me no special category," replied the other. "All sins are murder, even as all life is war. I behold your race, like starving mariners on a raft, plucking crusts out of the hands of famine and feeding on each other's lives. I follow sins beyond the moment of their acting; I find in all that the last consequence is death; and to my eyes, the pretty maid who thwarts her mother with such taking graces on a question of a ball, drips no less visibly with human gore than such a murderer as yourself. Do I say that I follow sins? I follow virtues also; they differ not by the thickness of a nail, they are both scythes for the reaping angel of Death. Evil, for which I live, consists not in action but in character. The bad man is dear to me; not the bad act, whose fruits, if we could follow them far enough down the hurtling cataract of the ages, might yet be found more blessed than those of the rarest virtues. And it is not because you have killed a dealer, but because you are Markheim, that I offered to forward your escape."

"I will lay my heart open to you," answered Markheim. "This crime on which you find me is my last. On my way to it I have learned many lessons; itself is a lesson, a momentous lesson. Hitherto I have been driven with revolt to what I would not; I was a bondslave to poverty, driven and scourged. There are robust virtues that can stand in these temptations; mine was not so: I had a thirst of pleasure. But to-day, and out of this deed, I pluck both warning and riches — both the power and a fresh resolve to be myself. I become in all things a free actor in the world; I begin to see myself all changed, these hands the agents of good, this heart at peace. Something comes over me out of the past; something of what I have dreamed on Sabbath evenings to the sound of the church organ,

of what I forecast when I shed tears over noble books, or talked, an innocent child, with my mother. There lies my life; I have wandered a few years, but now I see once more my city of destination."

"You are to use this money on the Stock Exchange, I think?" remarked the visitor; "and there, if I mistake not, you have already lost some thousands?"

"Ah," said Markheim, "but this time I have a sure thing."

"This time, again, you will lose," replied the visitor quietly.

"Ah, but I keep back the half!" cried Markheim.

"That also you will lose," said the other.

The sweat started upon Markheim's brow. "Well, then, what matter?" he exclaimed. "Say it be lost, say I am plunged again in poverty, shall one part of me, and that the worse, continue until the end to override the better? Evil and good run strong in me, haling me both ways. I do not love the one thing, I love all. I can conceive great deeds, renunciations, martyrdoms; and though I be fallen to such a crime as murder, pity is no stranger to my thoughts. I pity the poor; who knows their trials better than myself? I pity and help them; I prize love, I love honest laughter; there is no good thing nor true thing on earth but I love it from my heart. And are my vices only to direct my life, and my virtues to lie without effect, like some passive lumber of the mind? Not so; good, also, is a spring of acts."

But the visitant raised his finger. "For six-and-thirty years that you have been in this world," said he, "through many changes of fortune and varieties of humor, I have watched you steadily fall. Fifteen years ago you would have started at a theft. Three years back you would have blenched at the name of murder. Is there any crime, is there any cruelty or meanness, from which you still recoil? — five years from now I shall detect you in the fact! Downward, downward, lies your way; nor can anything but death avail to stop you."

"It is true," Markheim said huskily, "I have in some degree complied with evil. But it is so with all; the very saints, in the mere exercise of living, grow less dainty, and take on the tone of their surroundings."

"I will propound to you one simple question," said the other; "and as you answer, I shall read to you your moral horoscope. You have grown in many things more lax; possibly you do right to be so; and at any account, it is the same with all men. But granting that, are you in any one particular, however trifling, more difficult to please with your own conduct, or do you go in all things with a looser rein?"

"In any one?" repeated Markheim, with an anguish of consideration. "No," he added, with despair, "in none! I have gone down in all."

"Then," said the visitor, "content yourself with what you are, for you will never change; and the words of your part on this stage are irrevocably written down."

Markheim stood for a long while silent, and indeed it was the visitor who first broke the silence. "That being so," he said, "shall I show you the money?"

"And grace?" cried Markheim.

"Have you not tried it?" returned the other. "Two or three years ago, did I not see you on the platform of revival meetings, and was not your voice the loudest in the hymn?"

"It is true," said Markheim; "and I see clearly what remains for me by way of duty. I thank you for these lessons from my soul; my eyes are opened, and I behold myself at last for what I am."

At this moment, the sharp note of the door bell rang through the house; and the visitant, as though this were some concerted signal for which he had been waiting, changed at once his demeanor.

"The maid!" he cried. "She has returned, as I forewarned you, and there is now before you one more difficult passage. Her master, you must say, is ill; you must let her in, with an assured but rather serious countenance — no smiles, no overacting, and I promise you success! Once the girl within, and the door closed, the same dexterity that has already rid you of the dealer will relieve you of this last danger in your path. Thenceforward you have the whole evening — the whole night, if needful — to ransack the treasures of the house and to make good your safety. This is help that comes to you with the

mask of danger. Up!" he cried: "up, friend; your life hangs trembling in the scales: up, and act!"

Markheim steadily regarded his counselor. "If I be condemned to evil acts," he said, "there is still one door of freedom open — I can cease from action. If my life be an ill thing, I can lay it down. Though I be, as you say truly, at the beck of every small temptation, I can yet, by one decisive gesture, place myself beyond the reach of all. My love of good is damned to barrenness; it may, and let it be! But I have still my hatred of evil; and from that, to your galling disappointment, you shall see that I can draw both energy and courage."

The features of the visitor began to undergo a wonderful and lovely change: they brightened and softened with a tender triumph; and, even as they brightened, faded and dislimned. But Markheim did not pause to watch or understand the transformation. He opened the door and went downstairs very slowly, thinking to himself. His past went soberly before him; he beheld it as it was, ugly and strenuous like a dream, random as chance-medley — a scene of defeat. Life, as he thus reviewed it, tempted him no longer; but on the farther side he perceived a quiet haven for his bark. He paused in the passage, and looked into the shop, where the candle still burned by the dead body. It was strangely silent. Thoughts of the dealer swarmed into his mind, as he stood gazing. And then the bell once more broke out into impatient clamor.

He confronted the maid upon the threshold with something like a smile.

"You had better go for the police," said he: "I have killed your master."

APPENDIX I

CONNECTIVES

TRANSITIONAL WORDS WITHIN THE PARAGRAPH

THE following list makes up a typical bagful of connective words and phrases which help writers in securing transition from sentence to sentence within the paragraph. We do not pretend that the list is any way complete; it may, however, present the student with the nucleus of a collection.

Connectives are used in the following ways: —

1. To imply a series: —

First, secondly, thirdly, etc.; again, further, finally.

2. To imply simple addition: —

And, also, moreover, again, further, finally, and then, after, next, when, another, too, nay more; temporal clauses introduced by when, while, etc.

3. To imply contrast: —

Yet, still, however, but, rather, on the other hand, on the contrary, nevertheless, notwithstanding, in spite of, in contrast to this; concessive clauses introduced by although.

4. To indicate reference to a noun, noun clause, etc., in the preceding sentence: —

Personal and demonstrative pronouns, this, that, etc.; in this way, thus, so, such, etc.

5. To indicate a purpose dependent upon the idea contained in the preceding sentence: —

To this end, for this purpose, with this in view, keeping this in mind.

6. To indicate result: —

Therefore, hence, then, it follows that, consequently, accordingly, if this be true, under these circumstances, under these conditions.

7. To bring in a comparison: —

Equally important, more effective, quite as necessary, not so obvious.

8. To continue (or enforce) the thought: —

Truly, really, surely, in truth, in fact, very likely, certainly, perhaps, of course, to be sure, naturally, obviously, it is certain, undoubtedly, assuredly, probably.

9. To indicate particularization: —

At least, at any rate, anyhow, for example, for instance, indeed, specifically, in particular, in especial; and nearly all adverbs which contain a hint of relation to the preceding sentence, as unhappily, unfortunately, happily, fortunately, etc.

10. To indicate change of place: —

Here, there, yonder, beyond, near by, opposite, adjacent to, round about, on the other side, underneath, above, in either place, westward, etc.

11. To indicate change of time: —

At length, next, soon, whereupon, immediately, whereat, after a short time, not long after, at last, finally, meanwhile.

NOTE. Two most valuable constructions which help transition should never be forgotten. Just as two men dressed in the same uniform are instantly noticed by every one as bearing some relation to each other — in the same regiment, perhaps, — so sentences having an identical structure are recognized as related to each other. Sentences in parallel structure are most valuable for introducing series of details. Again, just as a fraternity pin found on this and the other man indicates a relation between these men, so a word repeated from one sentence to the other is often a sufficient means of transition.

TRANSITIONAL WORDS WITHIN THE SENTENCE

A. Coördinate.

1. To indicate the same line of thought: —

   And, further, besides, moreover, likewise, nor (= and not).

2. To indicate contrast: —

   But, yet, and yet, nevertheless, however, only, still, whereas, while.

3. To indicate alternation: —
   Or, nor, else, otherwise, either . . . or, neither . . . nor.
4. To indicate consequence: —
   Therefore, hence, consequently, accordingly, wherefore, so, so that, so then.
5. To indicate source of knowledge: —
   For, because.

B. Subordinate.

1. To indicate time: —
   When, then, before, after, while, since, till, until, as soon as, as, so long as, whenever, now that.
2. To indicate place: —
   Where, whence, whither, wherever.
3. To indicate degree or comparison: —
   As, than.
4. To indicate manner: —
   As, as if, as though.
5. To indicate cause: —
   Because, for, as, since, seeing that, inasmuch as, now that, in that.
6. To indicate condition: —
   If, so, unless (= if not), on condition that, in case that, but that, so that, say, let, suppose, providing, provided, wherever (= if ever).
7. To indicate purpose: —
   That, so that, in order that, lest.
8. To indicate result: —
   That, so that, but that.
9. To indicate concession: —
   Though, although, albeit, however, whoever, no matter how, if *or* even if (= though), notwithstanding.

APPENDIX II

EXERCISES IN SENTENCE STRUCTURE

A. Sentences for Analysis

1. Break these sentences up into their component statements. Each statement should be distinct and able to stand alone. See pages 113–116.

2. Tell kind of coördinate or subordinate relation of the clauses. See pages 116–119; 119–122. Determine, in each case, whether the relation as indicated is the best for accurately expressing the thought of the sentence.

3. Wherever possible, substitute for the conjunctions and connective words used others which shall indicate the same relation. For a list of conjunctions, see pages 418–419.

4. Substitute other conjunctions or connectives which shall change the relation of the clause, and note the difference of meaning.

1. The ocean is rough, for the billows roar.
2. It was so cold that my ears were frosted.
3. Our fathers suffered that our lives might run smooth.
4. Another day appeared, but it brought me no peace.
5. You cannot have tried earnestly, or you would have succeeded.
6. The sky seems clear, yet no stars are visible.
7. The more a man has the more he wants.
8. We waited until the tide came in.
9. Though I arrived late at the theater, I managed to get a seat.
10. The muscles must be exercised in order that they may grow hard and firm.

11. I have few clothes to wear, nor can I buy food to eat.

12. I don't want to go; moreover, I won't go.

13. He does not approve of the measure; however, he will not oppose it.

14. He kept his seat at the rowing-bench as long as he was able.

15. Do your employer's work as if it were your own.

16. Do as I say, else you can't go.

17. Look well to your conduct; for actions speak louder than words.

18. The sea is so rough that no boat can live upon it.

19. You will be in the first honor division, provided you do not fail in this examination.

20. Think twice before you speak.

21. Though I admire his courage, I have little confidence in his integrity.

22. This suit doesn't become me; besides, it's too small.

23. Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.

24. Gas is formed when the two substances are mixed together; hence effervescence takes place.

25. Do right in youth, or you will be sorry in old age.

26. Words should be so arranged that they will convey the intended meaning.

27. Burns, although he was poor all his life, was for the most part content with his lot.

28. The wind died down, and the sails flapped feebly.

29. The noise pursues me wheresoe'er I go.

30. Electrical engines were substituted for the steam locomotives in order that the smoke nuisance might be abated.

31. A good child always does as it is told.

32. I like him because he always speaks as he thinks.

33. Her voice was so low that I had difficulty in hearing her.

34. Take heed lest you fall.

35. You have more modesty than is absolutely necessary.

36. Henson was disappointed because he lost the pole-vault, as he had been confident of winning it.

37. Railroads are useless unless the public is willing to patronize them.

38. Since his administration of the office was not wholly satisfactory, he retired.

39. That you may be the better able to understand this point, we have added a diagram to our explanation.

40. He that is comely when old and decrepit, surely was very beautiful when he was young.

41. Clouds gathered over the hills; gloom was spread over the valleys.

42. A wise son will hear his father's reproof; but a scorner will not hear reproof.

43. The rain was violent enough to have frightened the most valiant, but Robert would not turn back.

44. As Sir Roger is landlord to the whole congregation, he keeps them in very good order.

45. If we are miserable, it is very consoling to think that there is a place of quiet.

46. Whither thou goest, I will go; and where thou lodgest, I will lodge.

47. As the barren country furnished hardly any water, they nearly perished with thirst.

48. As far as the interests of freedom are concerned, you stand in the capacity of the representatives of the human race.

49. 'Tis a fine thing to smart for one's duty; even in the pangs of it there is contentment.

50. A is equal to B; B is equal to C; therefore, A is equal to C.

51. If you have tears, prepare to shed them now.

52. Although we seldom follow advice, we are all willing enough to ask for it.

53. A thaw had set in on the previous evening; the ice was, consequently, unfit to skate on.

54. Either he was telling the truth, or else he is a consummate actor.

55. A man knows just as much as he taught himself — no more.

56. I should not even have attempted the task but that I was assured of success.

57. This is no easy task; it is at least a week's job.

58. There is no cutting of the Gordian knots of life; each must be smilingly unraveled.

59. His debts are more than he is able to pay.

60. We wonder at the aeroplane as our ancestors did at the steamboat.

61. He may be a docile citizen; he will never be a man.

62. As science makes progress in any subject matter, poetry recedes from it.

63. Statesmen are often famous as writers; Disraeli wrote novels, and John Hay was a poet.

64. You would have acted wrongly if you had refused help to the friend from whom you obtained help when you needed it.

65. Prosperity is not always good for a man; Burns suffered from being lionized in Edinburgh.

66. I have seldom answered any scurrilous lampoon when it was in my power to have exposed my enemies; and, being naturally vindictive, have suffered in silence.

67. Wherever they marched, the route was marked with blood.

68. Pope was not content to satisfy; he desired to excel; and therefore always endeavored to do his best.

69. Superstition is wonderfully persistent; even to this day many people will not sit down to a table laid for thirteen persons.

70. America is still foremost in the conquest of the air; the Wright brothers have made the first successful aeroplane.

71. During the great plague in London the people perished so fast that the survivors were often unable to give suitable burial.

72. I was impatient to see it come upon the table; but when it came, I could scarce eat a mouthful; my tears choked me.

73. The height of spires cannot be taken by trigonometry; they measure absurdly short, but how tall they are to the admiring eye!

74. While he was speaking, I perceived that the audience, who had at first strongly opposed him, were gradually coming around to his opinions.

75. Anderson moved around uneasily; he readjusted the furniture; he poked the fire with his cane; he lowered the window shades and then raised them again; finally he sat down.

76. The soul demands unity of purpose, not the dismemberment of man; it seeks to roll up all his strength and sweetness, all his passion and wisdom, into one.

77. After we had stopped for a few minutes at the house where my uncle was born, we young people visited other places in the vicinity, while my father transacted the business which had called him to town.

78. When it is said that men in manhood so often throw their Greek and Latin aside, and that this very fact shows the uselessness of their early studies, it is much more true to say that it shows how completely the literature of Greece and Rome would be forgotten, if our system of education did not keep up the knowledge of it.

79. I am the more at ease in Sir Roger's family, because it consists of sober, staid persons; for as the knight is the best master in the world, he seldom changes his servants; and as he is beloved by all about him, his servants never care for leaving him; by this means his domestics are all in years, and grown old with their master.

80. If it shall be concluded that the meaner sort of people must give themselves up to a brutish stupidity in the things of their nearest concernment, which I see no reason for, this excuses not those of a freer fortune and education, if they neglect their understandings, and take no care to employ them as they ought, and set them right in the knowledge of those things for which principally they were given them.

81. The ships were in extreme peril; for the river was low, and the only navigable channel ran very near to the left bank, where the headquarters of the enemy had been fixed; and where the batteries were most numerous, Leake performed his duty with a skill and spirit worthy his noble profession, exposed his frigate to cover the merchantmen, and used his guns with great effect.

82. Seeing that truth consisteth in the right ordering of names in our affirmations, a man that seeketh exact truth had need to remember what every name he useth stands for, and to place it accordingly, or else he will find himself entangled in words, as a bird in lime-twigs, — the more he struggles, the more belimed, — and, therefore, in geometry, which is the only science that it hath pleased God hitherto to bestow on mankind, men begin at settling the significations of their words; which settling of significations they call definitions, and place them in the beginning of their reckoning.

83. But much latelier, in the private academies of Italy, whither I was favored to resort, perceiving that some trifles which I had in memory, composed at under twenty or thereabout — for the manner is, that every one must give some proof of his wit and reading there — met with acceptance above what was looked for; and other things which I had shifted, in scarcity of books and conveniences, to patch up among them, were received with written encomiums which the Italian is not forward to bestow on men of this side the Alps, I began thus far to assent both to them and divers of my friends here at home; and not less to an inward prompting, which now grew daily upon me, that by labor and intent study, which I take to be my portion in life, joined to the strong propensity of nature, I might perhaps leave something so written, to after times, as they should not willingly let it die.

B. Sentences for Synthesis

Study the following groups of statements to determine what relation the various statements in each group bear to one another. Combine the statements of each group into one unified sentence using the compound type as sparingly as possible. See pages 113–122.

1. The time is short. Prepare for action. Much remains to be done.

2. Benjamin Franklin once paid too dearly for a penny whistle. He went through life an altered man.

3. Every climate has its peculiar diseases. Every walk of life has its peculiar temptations.

4. He has used many people ill. Assuredly he has used nobody so ill as himself.

5. Their names were not found in the registers of heralds. Their names were recorded in the Book of Life. They felt assured of this.

6. He treats himself to a luxury. He must do it in the face of a dozen who cannot.

7. William Jones complains. He is the "victim of prejudice created in the community by the unlawful acts of others." He is the chauffeur convicted of manslaughter in the first degree by a New York jury. More disinterested observers look upon the verdict as the first significant warning. Reckless drivers have received this warning.

8. The woolen coat covers the day laborer. It may appear coarse. It is the produce of the joint labor of a great multitude of workmen.

9. A common smith is accustomed to handle a hammer. He has never been used to make nails. Upon some particular occasion he is obliged to attempt it. He will scarce be able to make above two or three hundred in a day, and those, too, very bad ones. I am assured of this.

10. A smith has been accustomed to make nails. His sole or principal business has not been that of a nailer. This smith can seldom with his utmost diligence make more than eight hundred or a thousand nails in a day.

11. I have seen several boys under twenty years of age. They had never exercised any other trade than that of making nails. They could make, each of them, upwards of two thousand three hundred nails in a day. They exerted themselves.

12. I must not venture on any general account of the interpretation of the Constitution. I must not attempt to set forth the rules of construction laid down by judges and commentators. This is a vast matter and a matter for law books.

13. You have everything to fear from the success of the enemy. You have every means of preventing that success. It is next to impossible for victory not to crown your exertions.

14. He failed to blow his horn. He had struck the boy. Afterwards he deliberately increased his speed. Later he fled to Texas. He was finally arrested there.

15. This idea has too much prevailed among a certain type of automobile drivers. Their rights on the street are superior to those of everybody else. They sound their raucous horns. It is the duty of everybody else to get out of the way. Some one fails to get out of the way. He consequently gets hurt. It is his own fault.

16. The Yale team debated this year with Princeton. Another Yale team debated with Harvard. Another Harvard team debated with another Princeton team. They all debated on the same subject. The subject was, *Resolved*, That the interstate corporations should take out Federal charters. The negative teams were all on their home grounds. The negative teams all won. Apparently the home grounds or the negative side helped those teams to win.

C. Sentences for Revision: Unity

The following sentences lack unity. (1) Tell in each instance the direct cause of the trouble. See pages 123–131. (2) Correct the sentences.

1. We worked hard and it was not long before we had a good supply.

2. Milton was thrice married in his life, the latter part of which was spent in blindness.

3. The operation of an incubator is simple, but no machine will work well unless watched.

4. The tiger is a beautiful animal, and has been known to live many years in captivity.

5. He was brought up under the old Blue Laws, and he shows this in all his habits and opinions.

6. The first speaker was the Senator from Missouri, and after he had finished his remarks, the chairman arose.

7. I also noticed the grass, which was brown, but it will soon be green again.

8. The town proved to be small, but contained an excellent shop.

9. I met him on the street, when he told me that I had flunked my examination, and yet I had studied hard for it.

10. Falstaff was fat. Most fat men are jolly. Falstaff was no exception.

11. The house is painted brown, and was built early last summer.

12. I worked faithfully for my employer who one morning surprised me by raising my salary.

13. Here we get another characteristic of Falstaff. He had a great appetite for strong drink.

14. We had to walk half a mile before we reached the boat-houses when we got our canoes and were soon on our way.

15. Here and there are half-burnt matches and cigarettes, and since there are no receptacles to place these in, the students also invariably spit on the floor.

16. He became married to Anne Hathaway, the daughter of a nearby farmer, who was eight years his senior, for at this time he was only eighteen.

17. The parade was headed by the band playing all the college songs, which the students took up, and every now and then a long cheer would rend the air for this class or that.

18. My greatest ambition next to getting a practical education is to meet and become acquainted with the best men in my class, so as to do as much as I can towards upholding and furthering the honor and reputation of Yale.

19. The first friend that my Liquid Food found was one I made the acquaintance of when I was trying to obtain the law for forfeited life insurance policies, as every sixth person lost his in the past year.

20. He tried to frighten the mouse from under the bureau, but that was impossible, and then he tipped it over, and the creature ran out, but it did not escape for Fido sprang upon it and bit off its neck.

21. John Jones was driving home from Newark last evening, and when near Burgess' corner the team took fright at a cow which was tied by the roadside, and breaking loose from the wagon ran away.

22. I have had many letters given me by surgeons that have found my Liquid Food a great assistant, and among them one

from Dr. Brown Sequard of Paris, with whom I spent a pleasant half hour, and three months later he brought out his elixir of life, which proved of no value.

23. I propose to do enough each day in order to keep right along and hear what is being explained in classes for me as much as for the next fellow; and in this way acquire enough knowledge of metallurgy so when I go out into business I will feel I have obtained something from Yale in several ways for my conscientious efforts.

24. The whole immense line wriggled past doing the famous snake dance, which at first sight presented a scene of confusion, but which really was in the most perfect order, except in the Freshman ranks, where they were not only strangers to each other, but were ill at ease on account of the wonderful tales that they had heard.

25. The Restoration did not bring enough money to the Lord Castlewood to restore this ruined part of his house; where were the morning parlors, above them the long music gallery, and before which stretched the garden terrace, where, however, the flowers grew again which the boots of the Roundheads had trodden in their assault, and which was restored without much cost, and only a little care, by both ladies who succeeded the second viscount in the government of the mansion.

26. My General Hospital as well as my Infant Hospital did good work in cleansing the diseases from the system, and it was done by our Liquid Food, which is the only raw food extract known free from insoluble matter and, condensed many fold, will keep in all climates, as our large foreign business shows, and age, if kept from exposure to heat or sun, does not injure it, and a raw food is three times as nutritious as a cooked one provided that it can be digested, and when ours fails, it will sustain the system many weeks when used as enema.

EXERCISES IN COHERENCE

The following sentences lack coherence. (1) Point out the direct cause of each violation. See pages 131–138. (2) Correct the sentences.

1. He was deaf, caused by an early attack of scarlet fever.

2. He nearly caught a hundred fish.

3. Walking up the main aisle of Evergreen Cemetery, two large white tombstones are seen.

4. I had to attend that wedding, as he is a relative of mine.

5. I will not say that the course has done me no good, which it has.

6. The final vowel is only elided before another vowel.

7. As is usually the case with a poor man seeking his fortune, the beginning was hard but he gradually grew into fame.

8. While playing ball one Sunday, the Presbyterian minister solemnly reproved us.

9. I learned what a poor student I was in later life.

10. One of the chief events of the season, on the lake, is the regatta and which you can see if you are up there in August.

11. He neither had sense of honor or shame.

12. Being one of the strongest Prep. schools in the state, it was natural for us to be a little over-confident.

13. She only lives for her family.

14. It is planned to open an industrial branch at the mission, so that men out of work and anxious to do so can be given employment temporarily at the mission.

15. Professor Y. told Mr. X. that he hoped he would pass English Composition, but he was naturally so illiterate that he doubted if he could do it.

16. The Rector spoke to the young man who had been intoxicated most earnestly.

17. Turning into Chapel Street, an automobile threw him down.

18. When I last saw him I thought him happy, and that he had no cause for complaint.

19. My stepfather was very harsh, and threatened to kill me nearly every day.

20. Since we knew that he was always late, no surprise was expressed at his tardiness.

21. He would not reply until he had closed the door, and locking it.

22. Our times do not suffer from comparison with the times of Queen Elizabeth, though these are called the good old times.

23. One of the professors is lecturing on the Battle of Waterloo in College Street Hall.

24. Just as the spectators were leaving the cockpit, the police burst into the room, saying that they were all under arrest.

25. All men are not happy, and all women are not content.

26. There is also the lack of crowding here which is so apparent in larger places.

27. One woman, meeting another, said to her that her children were playing in her yard among her flowers, and that they were nearly ruined, and she had better look after them.

28. He gave a learned dissertation on the recent earthquake at Harvard College.

29. We could not hear distinctly what the lecturer said, coming so suddenly into the crowded room.

30. Knowing this to be safe, and also that it is the best plan, I have no hesitation in going to work.

31. And he spake unto his sons, saying, "Saddle me the ass"; and they saddled him.

32. Nineveh was so completely destroyed that we cannot point out the place where it stood at the present day.

33. He is a man of no education, and who is proud of the fact.

34. I shall inform him what I want to do, when he comes.

35. Coming up the harbor in a naphtha launch, the monument on East Rock soon appeared.

36. They came to demand an apology, as they said, for the great injury that had been done them.

37. This spring serves to carry the electric current from the battery through the armature, and then the current passes through the magnets.

38. Two things are necessary to a successful athlete: endurance, to enable him to stand the strain, and pluck carries him through to the end.

39. Just as he was bidding me his last adieu, his nose fell a-bleeding, which ran in my mind a pretty while after.

40. A medal, presented by the French government, was to-day sent to Jack Binns at Luna Park, Coney Island, where he is employed, by the French ambassador at Washington.

EXERCISES IN EMPHASIS

(1) Determine just why each of these sentences is unemphatic. See pages 138–150. (2) Correct them.

1. Diana of the Ephesians is great.
2. The accepted time is now.
3. He led a life of sin and carelessness.
4. He strained every nerve so he passed the course.
5. However it was a course he had a bad mark in.
6. Let him go to the dogs, if he will not hear the counsel which you give him.
7. I am sure I do not think he can be trusted, to any great extent.
8. A scoundrel, nothing more or less, he was.
9. Though Billy was clever, and at times even brilliant, yet he was far from standing at the head of his class, with all his gifts.
10. I went to bed late, and the newspaper boy woke me up, and so I didn't get much sleep.
11. This valve is convenient, exceptionally easy to operate, well adjusted, simple and made of brass throughout.
12. True worth consists in character, and not in wealth, as many people seem to think.
13. At this time of danger, he showed indecision, to say the least.
14. Dishonesty is a crime I have never been charged with, whatever other faults I may be guilty of.
15. We should measure success by quality, not by the amount of it.
16. Success is always greeted by applause; but silence attends defeat.
17. There are to be better accommodations for spectators when the new stadium is built, I hear.
18. I have some reason to believe that it was not the truth that he was telling.
19. It was an endless, tiresome, dreary, unprofitable task.

20. Dryden often surpasses expectation, and Pope never gives us less than we expect. Dryden is read with frequent astonishment, and Pope gives us perpetual delight.

21. He was the greatest of our warriors, from the point of view of planning a campaign, not from that of personal courage.

22. I was wandering aimlessly down the street, when I saw a most pitiful spectacle, the other day.

23. Rambles among the beauties of nature please the eye, soothe the soul, and refresh the body.

24. His health was not good, so he refused to exert himself.

25. I have formed the habit of going without lunch, although it took me some weeks to get accustomed to it, as it was such a change.

26. In such a people, the haughtiness of domination fortifies the spirit of freedom, renders it invincible, and combines with it.

27. I hope, sir, that England is a nation which still respects her freedom, and formerly adored it.

28. However, I will do it, since you insist.

29. It was snowing severely, and the company did not come, and the ice cream all melted.

30. It is not reasonable to suppose that he would call the men liars, as he was always of a mild disposition.

31. It was raining, and I went down town, so I took an umbrella, and did not get wet.

32. Lastly, I impeach the common enemy and oppressor of all, in the name of human nature, in the name of every age, in the name of both sexes, in the name of every rank.

MISCELLANEOUS FAULTY SENTENCES

(1) Indicate the error in each of these sentences. (2) Correct the sentences.

1. He made a blade sharper than any yet invented and which was very flexible.

2. I knocked over a stone wall and brought away half a dozen of them for the fireplace.

3. He has more fun with children than anybody else.

4. When the candy came, it was done up in a neat little box, and we ate it.

5. Then there is Black Mountain to climb and everybody does it whether young or old.

6. Patrons are requested to report any inattention to the manager.

7. At the foot of East Rock a small river flows called Mill River.

8. It follows that whenever such a combination of circumstances is possible, that it is to be done.

9. He is the worst man in our class, and whom I despise the most.

10. After long wondering what was to become of me, the lid of the box in which I was confined was raised.

11. You can go down to the harbor at any time and see dozens of huge freighters unloading their cargo on the docks, from whence they are sent down to New York either by train or through the Erie Canal.

12. I admire a football hero because it is such a manly sport.

13. He started to run and panting like a horse.

14. It is full of words that one would have to go to the dictionary for if they did not know.

15. A set of these tire supports will pay for themselves in lengthening the life of the tires several times over in a single season.

16. The cylinder is made from close-grained iron especially adapted to this purpose, and the extreme length affording ample bearing to the piston.

17. Latham made about five laps, landing on the back stretch, after being in the air 12 minutes 7 seconds, owing to a slight difficulty with his motor.

18. When the direct current is used a shoe is let down at the side of the locomotive which collects the current from the third rail.

19. The epilogue is a sort of a conclusion of the play. Rosalind comes forward and delivers it in all the glory of the Elizabethan stage which is not very much anyway compared to the stage of the present time.

20. I was riding in an automobile the other day when we ran over a splendid dog and killed it in spite of all we could do to get out of it.

21. Barrows, the left forward of the Speedways, is a rather light man on the floor but if he had a little more weight he would make a dandy as the big men against him use him up.

22. This hotel will be built on the site of the New Haven House, which is soon to be torn down, opposite the Green, and is unquestionably the most desirable location in the city for such a building.

23. Although, among critics, Harvard's team seems to be a favorite it is extremely doubtful if they will win. Yale's defeat last week will undoubtedly make them work harder than ever next Saturday and with favorable conditions should certainly win.

24. Polonius is an unscrupulous character, and, although his bad qualities outweigh his good qualities, we would not enjoy Hamlet without him.

D. Loose and Periodic Sentences

Which of the following sentences are loose, and which periodic? Are the loose in every instance necessarily unemphatic? If possible turn the loose into periodic, and the periodic into loose, and note the change in emphasis.

1. On parting with the old angler I inquired after his place of abode, and happening to be in the neighborhood of the village a few evenings afterwards, I had the curiosity to seek him out.

2. I found him living in a small cottage, containing only one room, but a perfect curiosity in its method and arrangement.

3. It was on the skirts of the village, on a green bank, a little back from the road, with a small garden in front, stocked with kitchen herbs and adorned with a few flowers.

4. A hammock was swung from the ceiling, which, in the daytime, was lashed up so as to take but little room.

5. On a shelf was arranged his library, containing a work on angling, much worn, a Bible covered with canvas, an odd

volume or two of voyages, a nautical almanac, and a book of songs.

6. Of all the deeds of darkness yet compassed in the Netherlands, this was the worst.

7. When it is remembered, also, that the burghers were insufficiently armed, that many of their defenders turned against them, that many thousands fled in the first moments of the encounter — and when the effect of a sudden and awful panic is considered, the discrepancy between the number of killed on the two sides will not seem so astonishing.

8. If so much had been done by Holland and Zealand, how much more might be hoped when all the provinces were united?

9. By thus preserving a firm and united front, sinking all minor differences, they would, moreover, inspire their friends and foreign princes with confidence.

10. While thus exciting to union and firmness, he also took great pains to instill the necessity of wariness.

11. There stood the young conqueror of Lepanto, his brain full of schemes, his heart full of hopes, on the threshold of the Netherlands, at the entrance to what he believed the most brilliant chapter of his life — schemes, hopes and visions doomed speedily to fade before the cold reality with which he was to be confronted.

12. As Charles the Fifth, on his journey to Italy to assume the iron crown, had caused his hair to be clipped close, as a remedy for the headaches with which, at that momentous epoch, he was tormented, bringing thereby close shaven polls into extreme fashion, so a mass of hair pushed back from the temples, in the style to which the name of John of Austria was appropriated, became the prevailing mode.

13. Changed to the very core, yet hardly conscious of the change, drifting indeed steadily towards a wider knowledge and a firmer freedom, but still a mere medley of Puritan morality and social revolt, of traditional loyalty and political skepticism, of bigotry and free inquiry, of science and Popish plots, the England of the Restoration was reflected in its King.

14. The Convention of 1787 were well advised in making their draft [of the constitution] short, because it was essential that the

people should understand it, because fresh differences of opinions would have emerged the further they had gone into details, and because the more one specifies, the more one has to specify and to attempt the impossible task of providing beforehand for all contingencies.

15. He grasped with extraordinary force and clearness the cardinal idea that the creation of a national government implies the grant of all such subsidiary powers as are requisite to the effectuation of its main powers and purposes, but he developed and applied this idea with so much prudence and sobriety, never treading on purely political ground, never indulging the temptation to theorize, but content to follow out as a lawyer the consequences of legal principles, that the Constitution seemed not so much to rise under his hands to its full stature, as to be gradually unveiled by him till it stood in the harmonious perfection of the form which its framers had designed.

16. To be honest, to be kind — to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not to be embittered, to keep a few friends, but these without capitulation — above all, on the same grim conditions, to keep friends with himself — here is a task for all that a man has of fortitude and delicacy.

APPENDIX III

EXERCISES IN THE USE OF WORDS

A

THE following exercise is intended as a test of the student's freedom from the commonest grammatical errors.

1. Fill the blanks in the following sentences with the forms of the bracketed words proper to the meaning of the sentences.

(See, know) I —— it was you, the minute I —— you. (Rise, raise) —— your voice. Your grade has —— twenty per cent. You have —— your standing satisfactorily. (Lay, lie) He —— down and went to sleep. He has —— here since yesterday. The ship is —— in the harbor. (Run) He —— away when we came. (Who, whom) The boy —— you said you wanted has come. The one —— you said was responsible has been punished. William, —— you believed to have lied, proves to have told the truth. (Whoever) I will reward —— finds him. —— you see, say nothing. (Sit, set) —— back in your chair. The —— hen has —— two weeks. This coat —— well. (Good, well) I feel pretty ——. This meal tastes ——. I did as —— as I could. (Were, was) —— you there? —— you and he there? This cause, together with the general uneasiness, —— a great handicap to our men. Peace and goodwill —— our motto. Liberty and equality —— the desire of right-minded men. (Like, as, than) I wish I could work —— him. I wish I was strong, —— he is. I can't work —— I could last year. He is —— strong, if not stronger, —— his friend. (Shall, will) —— you be there? —— he come with me? I —— come, if you wish. I —— certainly be present. I am not sure if I —— come. (Should, would) I promised I —— help. —— he come,

ask him to wait. Do you think I —— go, or not? I —— rather not, if you please.

2. Give the perfect tense of blow, run, swim, drink, sing, lie, lay, set, sit, ride, write, raise, tear, bear, freeze, prove, get, show, swing.

B

Correct the faults in the following sentences, pointing out at the same time what particular offense against Good Use is committed.

1. I would like to finish up this job by to-morrow. 2. I got this much done yesterday. 3. I am too tired to talk. 4. I got this fixed so it would hold all right. 5. Quite a few mistakes were made in that game. 6. When he finally put in an appearance, the sport was over with. 7. He couldn't of heard what I said. 8. Let me help you off of the train. 9. He claimed I was all off. 10. I can't seem to get slept up enough these days. 11. Milton lived in the seventeenth century A.D. 12. We were greatly effected by what he said. 13. As company began to come, I concluded to go home. 14. I don't doubt but what you're right. 15. It was about eight o'clock when we arrived home. 16. He lost out on that deal. 17. I prefer going to plays than anything else in the world. 18. He's all to the good in the football line. 19. I am not sure if he's so wrong as you expect he is. 20. I would certainly like to have been there. 21. I don't take much stock in that line of talk. 22. As we got there ahead of time we indulged in a little of the good old game. 23. Have you got a date any place to-night? 24. Every so often I get just about all in; but after a good sleep I feel fine. 25. If you'd done like I told you, you wouldn't of been in this fix. 26. When it broke I tried to fix it right away, but it was no use. 27. Less students flunked last term than ever. 28. La Follette talked continually for eight hours. 29. Wire me when you will get here. 30. He can't talk like he used to. 31. Shakespeare was certainly one of the best in the sonnet line. 32. Every year the Dramats try to get up a show, which is very applauded. 33. Their advent on the gridiron was the signal for a cheer. 34. Nothing much transpired at the meeting

last night. 35. Have you gotten that answer yet? 36. Did you hear him come in yet? 37. He was considerably aggravated at my delay.

C

Write sentences containing less commonplace substitutes for the expressions given below.

1. He sustained a broken back. 2. The general public, busily engaged in the great marts of trade, could not appreciate that the city's fair escutcheon had been sullied by that cowardly poltroon. 3. At the evening repast a delicious confection was served to the fair sex by their devoted admirers. 4. As the devouring element effected an entrance in the upper heights of the crowded emporium, the scene beggared description, and the lurid flames lit up many a hairbreadth escape from the doomed edifice. 5. As the sad tidings were conveyed to the unfortunate victim of the dastardly outrage, those present hastened to extend their heartfelt sympathy. 6. The news has just leaked out that the arch-culprit will make good his escape from the clutches of the law, as avenging justice has been thrown off the track by a technicality raised at the trial by a rising young lawyer. 7. When the body of the battle scarred veteran was borne to the bereaved widow of the deceased, she fainted away upon her downy couch, and her corroding cares culminated in a state of coma. 8. You are now embarked on this vale of tears called college life. 9. I guess the metallurgical course isn't such a cinch as most everybody seem to think. 10. My home town is the finest little burg in God's country.

(Such an exercise as the above can be supplemented by clippings from newspapers, in which the students will be required to detect similar cut-and-dried expressions.)

NOTE. Students who are proved defective by such exercises as these should be required to study such textbooks as *Sentences and their Elements* by Earle, Savage, and Seavey, or *Handbook of Composition* by E. C. Woolley.

D

1. The student should read some of the selections appended to the chapter on Description, and copy out from them the words that convey descriptive power.

2. If the writing of vague paragraphs is a trouble, paragraphs like the ones below should be rewritten, with attention to the use of specific words.

The place where I go in the summer is rather pretty. It is pretty near the water, and the mountains back of it are high and very fine. They are covered with trees, which come down rather near to the shore, and give the place a kind of uncultivated appearance. There are a good many kinds of fish in the lake, and there is considerable good hunting in the woods during the season. Near the house where I go there are hardly any people, so when I want company I go across the lake in my motor boat to the hotel, where there are a lot of fellows I know. There is a good deal going on most of the time at the hotel, and we have fun in many ways.

The best time to see the lake from our house is late in the afternoon. You can see the sun on the water just at that time, and the sky above the mountains is bright and pretty, especially if there are some clouds. Everything is kind of quiet then, and on the whole that time of the day is the best to enjoy the view in.

3. The teacher may with profit "pi" a good paragraph, and ask the students to rewrite it, inserting the specific touches which give it its merit. An example is appended, with apologies to Robert Louis Stevenson, from Chapter XXI of *David Balfour.*

The ship lay at anchor, near the pier of Leith, so that people had to come to it in small boats. This was easy, because the day was calm, though cool and cloudy. I could not see the vessel at first until I saw her masts which were above the fog. When I came on the boat, I found that she was a large ship, and full of things for the Continental trade. The captain, although apparently very busy, was quite friendly to me.

4. As an exercise in the specific word, let the student attempt a detailed description of a familiar object, which belongs nevertheless to a perhaps unfamiliar art, *e.g.* a description of the façade of a building, of the pavement of a street.

5. Exercises in synonyms, if not too mechanical, are always helpful. The student should be trained to use the dictionary in his search for synonyms.

E

Examine the following extract, for the masterly use of the specific word.

LINCOLN'S LETTER TO HORACE GREELEY

August 22, 1862.

I have just read yours of the 19th instant, addressed to myself through the *New York Tribune*.

If there be in it any statements or assumptions of fact which I know to be erroneous, I do not now and here controvert them.

If there be in it any inferences which I may believe to be falsely drawn, I do not now and here argue against them.

If there be perceptible in it an impatient and dictatorial tone, I waive it, in deference to an old friend whose heart I have always supposed to be right.

As to the policy I "seem to be pursuing," as you say, I have not meant to leave any one in doubt. I would save the Union. I would save it in the shortest way under the Constitution.

The sooner the national authority can be restored, the nearer the Union will be, — the Union as it was.

If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them.

If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them.

My paramount object in this struggle is to save the Union, and not either to save or to destroy slavery.

If I could save the Union without freeing any slave, I would do it; if I could save it by freeing all the slaves, I would do it;

and if I could save it by freeing some and leaving others alone, I would also do that.

What I do about slavery and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union.

I shall do less whenever I shall believe that what I am doing hurts the cause; and I shall do more whenever I shall believe doing more will help the cause.

I shall try to correct errors where shown to be errors, and I shall adopt new views as fast as they shall appear to be true views.

I have here stated my purpose according to my views of official duty, and I intend no modification of my oft expressed personal wish that all men everywhere could be free.

Yours,

A. LINCOLN.

APPENDIX IV

SPECIMEN BRIEF

Resolved, that further material additions to the United States navy are undesirable.

INTRODUCTION

I. The policy of our country during recent years has been one of naval expansion.
   A. Naval appropriations in Congress have been steadily increasing.
   B. Our navy has grown from insignificance to the rank of the second navy of the world.
II. The question before us is whether or not we shall continue this policy.
   A. It is not a question as to whether or not we shall replace worn-out ships and train efficient seamen.
      1. Negative and affirmative both desire all this.
   B. The question is, Shall we increase the number of our new battleships?
III. The answer to this question depends on the following considerations:
   A. Is a larger navy necessary to assure our safety?
   B. Would a larger navy be an encouragement to peace or an incentive to war?
   C. Could the money required for a larger navy be more advantageously spent in other ways?
IV. We contend that material additions to our navy are undesirable.

BRIEF PROPER

I. A larger navy is unnecessary, for
   A. There is no danger of war in the near future, for

1. Our foreign relations are friendly, for
   a. The voyage of our fleet showed this.
2. Foreign powers have troubles of their own at home, for
   a. Japan and Russia are impoverished, for
      x. Japanese statesmen have said that their country is too poor to go to war.
   b. Germany and England are more jealous of each other than of us, for
      x. The alarm in England at Germany's new building program shows this.
      y. Germany's new navy is intended to fight in home waters, for
         a. The new ships have small coal capacity.

B. Even if there were a war, our present navy is sufficient, for
1. Our present navy is equal to that of any country but England.
2. A foreign nation would have to pit part of its navy against the whole of ours, for
   a. They would have to keep part of their ships at home, for
      x. They are jealous of their neighbors there.
3. Any navy attacking us would be far from its base of supplies.
4. Our coast defenses are strong, for
   a. All of our large seaports are well fortified.
   b. Land batteries have a natural advantage over ships.

II. A larger navy would be an incentive to war, for
A. The consciousness of strength creates an aggressive spirit, for
1. It has done this in Germany and Japan.

B. It arouses the jealousy of other nations, for
1. This is shown in the feeling between England and Germany.

III. We have better ways for spending our money, for
A. Even from a military point of view the money would amount to more along other lines, for

1. More should be spent on coast defenses, for
   a. These could be made almost impregnable, for
      x. Some of the best of them are practically so now.
2. More should be spent on the personnel of our army and navy, for
   a. Men count more than ships, for
      x. This was shown in the Spanish war.
   b. Our coast defenses are now short of men, for
      x. Recent statements show that some of them have not a quarter of their required quota.
3. Battleships at present are a bad financial investment, for
   a. They are hardly launched before they are out of date.
   b. The discoveries along the lines of airships or submarines may at any time make battleships worthless, for
      x. Aeronauts claim that they already could drop explosives on a battleship.

B. This money is needed to develop the arts of peace, for
1. Vast improvements are needed at the Panama Canal.
2. Great sums are needed to develop irrigation in the West, for
   a. Millions of acres of fertile land there are desert.
3. It is needed for great charitable enterprises, for
   a. The poor whites of the South must be redeemed.
   b. The children of the poor must have better advantages.

C. Some of this money should be left in the pockets of the tax payers, for
1. Otherwise the navy would become an unbearable burden, for
   a. It would involve the tax payer in an endless chain of expense, for
      x. It would be entering on a race of endless rivalry with European powers, for
         a. They would be unwilling to let us surpass them.

CONCLUSION

Since a larger navy is unnecessary for our safety, since it would be an incentive to war, and since the money required for it could be more advantageously spent in other ways, we maintain that any material increase in our navy is undesirable.

APPENDIX V

SPECIMENS OF FALLACIOUS ARGUMENT

IT is to be assumed that the facts stated below on the author's authority are true. Analyze each argument step by step into its different forms of evidence, try every step by the tests for that form of evidence, and show at what point or points the reasoning from the facts is unsound.

1. Democratic government is certain to produce national prosperity, for only contrast the progress made by the United States during the last century with that made by China, Persia, and Turkey.

2. It was the duty of the United States to interfere in the Turkish-Italian war, for we received numerous reports from the Turks and Arabs that their people had been massacred by the Italians.

3. Huxley, Darwin, and many other great scientists have declared that the earth was not made in six days. This shatters the biblical story, and shows that your Bible is an antiquated, worthless book.

4. All the men of my acquaintance who boxed in college were fine, manly fellows; consequently I think that boxing should be made an intercollegiate sport like football.

5. Our highest civilization to-day is wholly due to Christianity, for it is wholly found in Christian countries.

6. Your eleven should not rely on scoring six points or more by drop-kicking, even if you have a good kicker; for during the fifteen years from 1890 to 1905 in the championship games between our two universities only four drop kicks were made, and no two of those in the same game.

7. The state legislature ought not to pass the new prohibition law, because we have received letters from over a hundred

saloon keepers and brewers saying that it would ruin their business.

8. Henry Ward Beecher, James Russell Lowell, J. Fenimore Cooper, and many other brilliant men have loafed in college and become famous afterward. So, my boy, loaf all you please, and it will not decrease your chances of ultimate success a particle.

9. Statistics for undergraduate scholarship in our colleges prove that a much larger percentage of high-stand men than of low-stand men become famous in after life. So, my boy, give up everything else just to grind at your books, because that course will assure you a brilliant future.

10. Rebates are practically extinct in modern business, for all the heads of the big corporations have declared this to be a fact, and they ought to know.

11. The United States should make the Philippine Islands an independent country, for they have done so with Cuba and the experiment has worked well.

12. You were the man who wrote that anonymous letter, for the writer spells "inexcusable" "inexcusibul," and you always spell the word that way.

13. The present agitation for peace is a delusion; war is a blessing, and not an evil. Show me any nation which has ever become great without bloodletting.

14. England is the greatest manufacturing country in the world, and the richest. The wealth of Germany has increased greatly with the development of her industries. Therefore the United States should do anything to encourage manufacturing.

15. I have noticed that most eminent scholars are very courteous. It must be that learning increases politeness.

16. A protective tariff is a good thing for the workingman; for wages are higher in the United States than in England, which has no tariff.

APPENDIX VI

EXERCISES IN DESCRIPTION

FAMILIAR scenes and persons are best. The post office, the early morning (or the dreamy afternoon) recitation, the railway station, the trolley car on a rainy day, a new building, the class, — let the topic be anything so that it be familiar.

Nowhere else is rewriting so necessary. It is easy to write a vague description of a street corner, not so easy to bring the scene to life. A good way to teach character in description is to let the student write a typical description first, as A Postman, A Bandmaster, A Conductor; and then to make him describe a particular individual of the type, so that no other of the class could be mistaken for him. Another good way is to let the student write a very full and detailed description of some character with which he is familiar; then to have him cut out all save the salient points in the description, and observe the effect.

Description can best be taught in brief themes. Let the students describe pictures, personal appearance, etc., in paragraphs of two or three sentences. Brief newspaper descriptions should be clipped out and used as models. Outline sketches of persons should be written in a form sufficiently detailed for clear identification.

The following topics indicate the variety possible in any student's selection: A Camp Nocturne, Becalmed, The Tune I Like Best, Two Views of My Home Town, A Journey by Rail, The Immigrant, Voices I Could Identify, An Interesting Personality, How to Identify Foreigners at Sight.

Novels of reputation are full of good descriptions, and the student can well be turned loose to copy out favorite passages, or to pick descriptive phrases from assigned passages, or to describe the method employed in a particular description. The poetry of Wordsworth, Tennyson, and Arnold is full of famous descriptive passages.

APPENDIX VII

SUGGESTIONS FOR EXERCISES IN NARRATIVE WRITING

THEMES of at least four different varieties should be assigned: —

(*a*) Simple narratives which will give experience in selecting the important and significant incidents from among the unimportant and insignificant. Such subjects as "The Most Interesting Happening in My Life," "The Most Exciting Event in My Life," "My Average Day," will be useful.

(*b*) Exercises in realistic narrative, as, for example, a narrative of an improbable or impossible event which must read as if it were true, or a narrative of a very ordinary happening which must be so realistic as to become interesting. Reporting for a hypothetical newspaper is excellent practice.

(*c*) Stories written upon plots given by the instructor. The plots should be capable of development in brief space, and should suggest plenty of action, or character work. A few useful specimens follow. It is recommended that the instructor add to this list old and well-tried plots like that of *The Pardoner's Tale* here included, since they may be easily applied to modern conditions, and are, like tested seeds, sure to be satisfactory: —

Two men steal a treasure. Each desires to have all of it. One poisons the other, and is himself murdered.

A desperate man, being suspected of a crime, asserts his guilt. A friend, deeply indebted to him, takes the blame upon his shoulders. The real criminal confesses and saves both.

Two men are anxious to lead their class at graduation. One is brilliant but unsteady; the other, persevering but slow. The friends of the second man endeavor to assure his success by encouraging the dissipations of the first.

A senior at college asks two girls in succession to be his guests at the college promenade. Both refuse, and both reconsider at

the last minute. He introduces each to the other as a chaperon.

(*d*) Stories written upon plots chosen by the writer. These plots may be either invented by the writer, taken from stories told orally in the presence of the writer, or constructed from incidents such as may often be found in the columns of newspapers. They must not be taken from stories which have been read. The student should be encouraged to take *situations*, as far as possible, for the nuclei of his tales. The newpaper incidents previously mentioned are, perhaps, the best source of these. The following is a sample: —

Hyman Chainovitz of 73 Delancey Street (New York) read in the papers yesterday that his divorced wife, Mrs. Sarah Kolman, had found a young man in Newark who, she thinks, is their son, who was kidnaped in Russia sixteen years ago. He went over to investigate. He had not known before that his former wife was in this country or that their child had been kidnaped, having left Russia soon after he and his wife separated. [Later reports have established the identity of the boy as their son.]

APPENDIX VIII

PUNCTUATION

THE purpose of punctuation is to assist the reader by showing him, at a glance, the relations of words, phrases, and clauses. An unpunctuated sentence gives the reader more or less trouble, according to the complexity of the sentence; a mispunctuated sentence confuses or misleads the reader, as may be seen by the selection at the end of Appendix IX. As punctuation is used to show the relation of the various parts of the sentence, it is generally controlled by the grammatical structure of the sentence. The easy, slipshod, and indefinite rule, too often taught in the lower grades, that a comma is to be used for a short pause in the sentence, a semicolon for a long pause, and a colon for a very long pause, is as inaccurate as it is vague, and should be disregarded. Punctuation is a matter of logical convention, based upon the grammatical relation of the parts of the sentence.

The generally accepted rules are given below. Good authorities sometimes vary from these rules, in minor details; but, for the sake of consistency the inexperienced student of composition should strictly follow them.

THE CAPITAL

Capitals should be used for: —

1. The first word of every sentence, or of any direct quotation or question within a sentence; as, **He asked, "What is the trouble?" The question is, What is the matter?**

2. The Bible, the names of the Deity, and pronouns referring to the Deity; as, **In His name.**

3. Proper names of persons, places, rivers, oceans, ships, buildings; as, **Webster, New York, the Hudson, the Atlantic, Titanic, Flatiron Building.**

4. Proper adjectives; as, **French, German, American, New Yorker, Southerner, Republican.** The noun modified is not necessarily capitalized, and never in the plural; as, **French people, English language, Baptist churches, Southern states, Republican party.**

5. Names of historical eras and important events: **the Renaissance, the Thirty Years' War, the Battle of Lake Erie.** When they are used in reference to the general period and not the definite historical period, we sometimes find **renaissance** and **middle ages,** but the inexperienced writer will do well always to use the capitals.

6. Titles when before names: **General Booth, Dr. Blank** (but **the general, the doctor**). Also all titles of rulers when referring definitely to the man: **the President, the Czar, the Governor** (but **an emperor of Germany, a king among his fellows**).

7. Days and months, but not seasons: **The temperature last Monday broke all records for August, and for the summer.**

8. The word " day " in special days: **New Year's Day, Commencement Day.**

9. Chief words (nouns, adjectives, verbs) in titles of books, essays, etc. **The Lay of the Last Minstrel. The Man Who Was.**

10. Names of college classes, courses, departments, subjects; as, **Freshman, Mechanical Drawing, Metallurgy, English Composition.**

THE COMMA

The general purpose of the comma is to set off subordinate parts of a sentence which are grammatically independent, whether words, phrases, or clauses.

The comma then is used: —

1. To set off clauses, generally relative, which are nonrestrictive. The use or nonuse of the comma in the case of relative clauses is often confused, but may be illustrated in the following sentences: —

He sent for the man, who was a Junior.
He sent for the man who had started the riot.

In the first sentence, the relative clause is set off by a comma, because it is merely an added or parenthetical expression, grammatically independent, the sense being complete at the comma. Such a clause is called a nonrestrictive clause, and must always be set off by a comma. The relative clause in the second more closely modifies or restricts the main clause, the sense of the sentence not being completed until the end of the relative clause; because of this it is called a restrictive clause. Such restrictive clauses are too closely related to the rest of the sentence to be set off by commas. Another example may show more clearly the contrast between these uses: —

The incident, which few noticed, impressed me deeply. (Nonrestrictive, so commas are used.)

The incident which decided the battle was the failure of N—— to support the left flank. (Restrictive, so no comma used.)

2. To set off parenthetical expressions; as, **This, you know, is a common error.**

3. To set off words in apposition; as, **This climate, the worst in New England, is very trying.**

4. To separate words or phrases which are contrasted, or arranged in pairs: **Give me liberty, or give me death! Liberty and Union, now and forever, one and inseparable.**

5. With words in the vocative (direct address): **Johnny, come home.** That this is sometimes important may be seen by comparing the following: —

Gentlemen, do not act so rudely.
Gentlemen do not act so rudely.

6. Before quotations not over a sentence in length: **He said, "I am here."**

7. To indicate the omission of a word or words; as, **Careful punctuation is valuable to both reader and writer; overpunctuation, to neither.**

8. Between words, phrases, and clauses in series without conjunction: **Men, women, children, all were there.** When the conjunction is used between the last two, the comma is retained: **Men, women, and children, all were there.**

9. The comma may be used, at the writer's discretion, to separate closely related coördinate clauses which have no commas within the clause.

THE SEMICOLON

1. In general, the semicolon serves to mark the larger divisions of the sentence, as the comma marks the lesser divisions: **When in Rome, I do as Rome does; when in New York, I do as I please.** The semicolon should be reserved for separating coordinate clauses; the comma is generally sufficient for the indication of subordination, as in the illustration above. A comma may be sufficient to separate closely related coördinate clauses which have no commas within the clauses: **I have been in the business for fifty years now, and I have seen some lazy people in my time**; but the semicolon is absolutely necessary to distinguish coördinate clauses in long sentences, and clauses which contain commas: **A solution of smelling salts in water, with an infinitesimal proportion of some other saline matters, contains all the elementary bodies which enter into the composition of protoplasm; but, as I hardly need say, a hogshead of that fluid would not keep a hungry man from starving, nor would it save any animal whatever from a like fate.** The semicolon may *rarely* be used for a similar purpose in complex sentences, to separate subordinate clauses which are long, involved, or contain phrases set off by commas: —

As the Greek, when he sacrificed, raised his eyes to heaven, so the Roman veiled his head; for the prayer of the former was contemplation, that of the latter reflection.

But let there be no change [in the government] by usurpation; for though this, in one instance, may be the instrument of good, it is the customary weapon by which free governments are destroyed.

2. The semicolon may also be used with subordinate clauses to separate clauses of equal dependence: —

Yale demands that every man on the team shall do his best; that every man not on the team shall support the team in every way; and that there be no adverse criticism of the coaching.

3. When coördinate clauses are balanced and unconnected by conjunctions, or when they are set off against one another, a semicolon is needed: —

A singular inward laboratory, which I possess, will dissolve a certain portion of the modified protoplasm; the solution so formed will pass into my veins; and the subtle influences to which it will then be subjected will convert the dead protoplasm into living protoplasm.

4. The semicolon is used also to introduce an example, before *as;* of this there are many examples in this Appendix.

THE COLON

The colon is used: —

1. To introduce a list of particulars, as in the previous line.

2. To introduce a long quotation: —

He said in part: " It gives me great pleasure, etc."

3. When this quotation is indented as a paragraph, the dash is generally used with the colon: —

He spoke as follows: —

" Gentlemen, etc."

4. At the beginning of a letter, after the salutation: —

Blank and Blank Co.,

Dear Sirs:

THE DASH

1. The dash is the sign of an abrupt break in the construction, the thought being interrupted or broken off: —

" I hate her; she's a mean, horrid thing — but don't you dare tell her I said so."

2. The dash may be used — for the sake of emphasis — to set off supplementary or appositive words or phrases, or to inclose parenthetical words; but care must be taken not to overdo this; generally the comma should be used.

He wrote fool, but he should have written — Liar.

The old Observatory — a quaint brown building on the edge of the steep — and the new Observatory — a classical edifice with a dome — occupy the central portion of the summit.

THE PERIOD

The period is used: —

1. To mark the completion of a declarative sentence.
2. After abbreviations; as, **D.D., Conn., Mr. C. A. Jones.**

THE EXCLAMATION POINT

The exclamation point is used: —

1. To express strong emotion: **Can it be true!**
2. To express doubt: **It can't be true!**
3. After interjections: **Alas! Oh!**

THE INTERROGATION POINT

The interrogation point is used: —

1. After every direct question: "**Is he here?**" "**Can he go?**" "**Why not?**"
2. After declarative sentences ending in a question: **The question is, "Can he go?"**
3. In parentheses to express doubt: **Shakespeare was born April 23 (?), 1564.**

THE APOSTROPHE

The apostrophe is used: —

1. To form the possessive case of nouns. It should precede the *s* in the singular, follow it in the plural: **The boy's room; the boys' coat room.** In the case of proper names ending in *s*, the apostrophe may be used with or without another *s*: **Burns' Poems**, or **Burns's Poems**; but *never* **Burn's Poems.** Nouns which form the plural without *s* have the apostrophe before the *s* in the plural: **The men's side; the children's hour.**
2. To show the omission of a letter: **doesn't, can't.** The apostrophe must always be placed where the dropped letter belongs; as, **'tis** and **it's**, which both come from *it is*. *Its*, the possessive, should be carefully distinguished from *it's*, the contracted form of *it is*. The apostrophe *never* appears in the possessive pronouns.

3. To form the plural of letters, numbers, symbols, etc.: **All the n's were upside down, and the 3's were turned around to look like e's."**

QUOTATION MARKS

1. Quotation marks are used to indicate the beginning and end of a direct quotation. When the sentence terminates in an exclamation point or an interrogation point, this punctuation is included within the quotation marks only when it is a part of the quotation: —

He asked, "Is it eight o'clock?" but, **Did he say, "It is eight o'clock"?**

2. When the quotation marks cover more than one paragraph, they are repeated at the beginning of each paragraph, but placed at the end of only the last one.

3. For a quotation within a quotation, use single quotation marks; as, (" ' ' "). Should the inner quotation contain a quotation use the double marks again.

DASHES AND DOTS

Dots . . . and dashes — — — are used to show that something unessential has been left out purposely.

PARENTHESES AND BRACKETS

1. Parentheses, ( ), are used to set off parenthetical remarks, or remarks added by the speaker, but not a vital part of the sentence: **Against the insidious wiles of foreign influence (I conjure you to believe me, fellow citizens) the jealousy of a free people ought to be constantly awake.**

2. Brackets, [ ], are used to inclose matter interpolated into a quotation by the person quoting: **The Convention of 1787 were well advised in making their draft [of the constitution] short, because it was essential that the people should understand it.**

3. Parentheses or brackets should never be used to cancel a word or passage. A line drawn through the word or passage is the proper mode of cancellation.

DIVISION OF WORDS

When it is necessary to divide a word at the end of a line, the following rules should be observed: —

1. When possible, divide on the vowel: **propo-sition**, not **prop-osition**.

2. Avoid two-letter divisions where possible. Avoid the splitting of the last word of a paragraph between two lines, making the last line a part of a divided word.

3. In present participles carry over the *ing:* **go-ing, eat-ing**; but **begin-ning, set-ting, twin-kling**.

APPENDIX IX

SPELLING

1. Words of one syllable double the final consonant before the endings **ing** and **ed**, and other suffixes beginning with a vowel, when the one-syllable word contains only a single vowel and *one* final consonant. (**Rub, rubbing; hop, hopping; stop-ped.**)

2. Words of one syllable which contain *two* vowels do not double the final consonant. This is true whether both vowels come in the middle of the word (**droop, drooping; group, grouping**), or one vowel in the middle of the word and one at the end (**hope, hoping; skate, skating**). In the latter case the final vowel drops before the initial vowel of the suffix.

2(*ă*). Words with *two* final consonants do not double (**jump, jumping**).

2(*b*). Final **e** after **c** or **g** does not drop before **ous** or **able** (**change, changeable**).

3. Words of more than one syllable with the accent on the *last* syllable follow the rules for one-syllable words as given above.

Examples of words with accent on the last syllable and *one* vowel in that last syllable: **refer, referring; excel, excelling.**

Examples of words with accent on the last syllable and *two* vowels in that syllable: **repeat, repeating; resume, resuming; oppose, oppos-ed.**

4. Words of more than one syllable with accent *not* on the last syllable do not double the final consonant (**enter, entering; clatter, clattered**).

(N.B. Words ending in **l** may double the **l**, or follow Rule 4: **travel, traveled**, or **travelled.**)

5. A general rule for the use of **ei** or **ie** is that after **c**, **ei** is used; after all other consonants **ie** is used (**receive, believe,**

achieve). There are some exceptions to the second part of this rule, as **freight, foreign,** and **seize.**

6. Attention to the simpler form of a word will often be of assistance in the spelling of a complex form. The man who can spell **finite** should be able to spell correctly **infinite**; similarly **petition, repetition; appoint, disappoint.**

There follows a list of words frequently misspelled. The part of the word usually misspelled is printed in heavy type. Poor spellers should learn this list, and avoid misspelling any of these words.

accommodate	competent	lead (noun)	privilege
across	deceive	lead (verb)	professor
aeroplane	definite	led (verb, past tense)	pursue
affect	department	loose (to set free)	quarter
effect	description	lose (to lose money)	really
all right	disappointment	meant	receive
amount	dissipation	melancholy	repetition
analyze	elaborate	metallurgy	restaurant
arctic	exaggerate	misspell	rottenness
argument	existence	necessary	seize
athlete	foreign	noticeable	siege
balloon	foresight	occasion	separate
believe	forty	opportunity	speech
benefit	government	parallel	truly
boundary	image	phenomena	till
breath (noun)	immediately	physiology	until
breathe (verb)	independent	psychology	visible
business	infinite	precede	writer
careful	keenness	proceed	written
column	knowledge	preparation	whether
comparatively	laboratory		

EXERCISES IN PUNCTUATION AND SPELLING

A. Correct the punctuation of the following sentences, giving your reason for each change.

1. In war he was warlike, in peace peaceable.

2. That that is is that that is not is not.

3. Any Doctor is a busy man after Independence day.

4. The question is: are Burn's poems worth studying.

5. Rhetoric is based upon the following sciences, logic which deals with the laws of thought, upon grammar which presents the facts and rules of correct language and upon æsthetics which investigates the principles of beauty.

6. A third method which is often convenient when no other occurs to the writer is enumeration.

B. Form the present participle of the following verbs, giving the rule followed in each case: bar, bare, bear, defer, offer, defeat, rid, hang, ride.

C. The following letter from the old English play *Ralph Roister Doister* was written as a love letter, but failed in its purpose because of faulty punctuation. The student should punctuate it as it should be to read as a love letter. Only part of the letter is given, and the spelling has been modernized.

Sweet mistress, whereas I love you nothing at all,
Regarding your substance and riches chief of all,
For your personage, beauty, demeanor and wit,
I commend me unto you never a whit.
Sorry to hear report of your good welfare,
For, as I hear say, such your conditions are,
That ye be worthy favor of no living man,
To be abhorred of every honest man.
To be taken for a woman inclined to vice.
Nothing at all to Virtue giving her due price.

APPENDIX X

A SELECTED list of books which will be useful in connection with the various chapters preceding: —

On Exposition:

BALDWIN, C. S., *A College Manual of Rhetoric.*

GARDINER, KITTREDGE, and ARNOLD, *A Manual of Composition and Rhetoric.*

FULTON, M. G., *Expository Writing.*

On Technical Writing:

EARLE, S. C., *The Theory and Practice of Technical Writing.*

On the Paragraph:

SCOTT and DENNEY, *Paragraph Writing.* (For a detailed discussion of paragraph structure, with abundant examples.)

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On the Sentence:

HILL, A. S., *The Principles of Rhetoric.*

CARPENTER, G. R., *Exercises in Rhetoric and English Composition.* (Advanced Course.)

WOOLLEY, E. C., *Handbook of Composition.*

KIMBALL, L. G., *The Structure of the English Sentence.*

EARLE, SAVAGE, and SEAVEY, *Sentences and their Elements.*

On Argumentation:

BAKER and HUNTINGTON, *Principles of Argumentation.* (An exhaustive treatment of the whole field of argument.)

BROOKING and RINGWALT, *Briefs for Debate.* (An excellent book when published. Some of its material is now out of date.)

RINGWALT, R. C., *Briefs on Public Questions.*

PEARSON, P. M. (*ed.*), *Intercollegiate Debates.*

FOSTER, T., *Argumentation and Debating.*

On Description:

BALDWIN, C. S., *Specimens of Prose Description.*
Composition : Oral and Written.
ALBRIGHT, E. M., *Descriptive Writing.*

On Narrative:

For discussions of narrative:
BALDWIN, C. S., *A College Manual of Rhetoric.*
GARDINER, KITTREDGE, and ARNOLD, *A Manual of Composition and Rhetoric.*
ALBALAT, ANTOINE, *L'Art d' Écrire.*
ROSS, C. G., *The Writing of News.*
MAXCEY, C. L., *The Rhetorical Principles of Narrative.*

For collections of stories which may be used in addition to the selections in this volume:
JESSUP and CANBY, *The Book of the Short Story.*
NETTLETON, G. H., *Specimens of the Short Story.*
MATTHEWS, BRANDER, *The Short Story.*

On Punctuation:

WOOLLEY, E. C., *Handbook of Composition.*
Notes for the Guidance of Authors. The Macmillan Co.
BALDWIN, C. S., *A Summary of Punctuation.*
SCOTT and DENNEY, *Elementary English Composition.*

2H Printed in the United States of America.

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